

# The Inland Printer

SEP 29 1945



SEPTEMBER 1945

DARELL

# PRIVATE ENTERPRISE

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Four years of war has imposed severe restrictions upon the business activities which help to make America great. Now some of these restrictions are being removed. Business soon will be free of barbed wire entanglements, again working for the good of a nation at peace. The future of this country well may depend upon what business does with its regained freedom . . . the goods it makes, the jobs it offers, the way it utilizes advertising to sell the greater output that is necessary to make more jobs. Aggressive firms already have advertising plans well under way, plans that include Champion paper for the job ahead.

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO



Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeteries . . . 2,000,000 pounds a day

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

District Sales Offices

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

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Enter



# LUDLOW *script faces*



for important advertising messages

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## *Coronet*

Truly regal . . . its use indicates "class." Already popular among producers and users of quality printing and advertising display. Made in both lightface and bold.

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## *Mandate*

A bold, "hand-writing" typeface that speaks with authority. Unusually readable, it adds force to any advertising message. Looks well in angle lines.

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## *Mayfair*

Stylish . . . yet simple in form. Makes a distinctive face for general commercial printing, or for specialty shop and department store advertising display.

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## *Hauser*

A well-designed "brush" script that literally compels attention. The discriminating printer will find it a pleasing contribution to effective type presentation.



LUDLOW *script faces* in sluglines are as sturdy as any roman letter. Ludlow-set forms may be printed direct, or electrotyped or stereotyped, with no risk of broken letters. Ask for examples of Ludlow scripts in use.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Avenue, Chicago 14, Illinois

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 26, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1945, Maclean-Hunter Publishing Corporation.

# Objective Japan...



This great new M-20 75 mm. "recoilless" cannon provides the heavy striking power of field artillery plus the mobility of a light infantry weapon. Developed by U. S. Ordnance; designed in part and produced *exclusively* by Miller Printing Machinery Co.

**COMPACT**—weight 110 pounds, 82" long; mounted on 30 calibre machine gun tripod — as against 3400 pounds of a ponderous 75 mm. field artillery gun on wheel carriage.

**VERSATILE**—readily transported and set up on level or rugged terrain. Tremendous possibilities for greater firepower with less manpower. Equally suited to the infantry, motorized or airborne soldier.

**FAST**—a simple gun, easily learned, transported and set up by a 2-man team. Outmaneuvers heavily mounted unwieldy weapons.

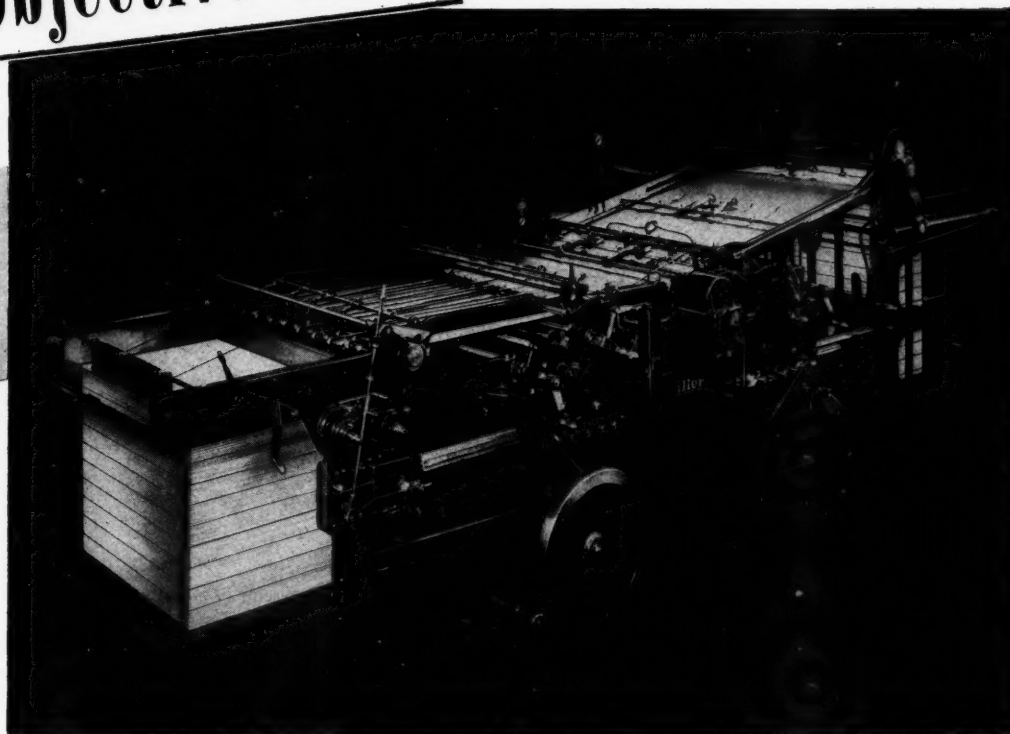
**ACCURATE**—Absolutely no recoil at all; no "kick" to disturb aim; accuracy of a sniper's rifle; fires 14-pound high explosive shell 4 miles.

Built by



***Over 40 years of progressive service to***

# Objective U.S.A.....



The popular Miller Two-Color Automatic presents versatility and volume in production to the greatest number of America's press-rooms, at a minimum of investment. Designed, developed and manufactured by Miller Printing Machinery Co.

**COMPACT**— Smallest press of its sheet size — saving up to 50% in floor space. Three Miller Two-Colors occupy space required by two other presses of same sheet size.

**VERSATILE**— Multi-color printing combinations with almost single-color starting time. Single or two colors at speed exceeding other single color presses. Quick changeover for various stocks.

**FAST**— Low, overall visibility, 17 foot length and simple accessibility afford quick get-away. Up to 20% faster than presses of similar sheet size.

**ACCURATE**— Integral structural alignment of feeder, press and delivery, in addition to patented 2 to 1 Harmonic bed motion without air plungers, practically eliminate frame distortion and vibration.

Built by



***nation and industry during war and peace***



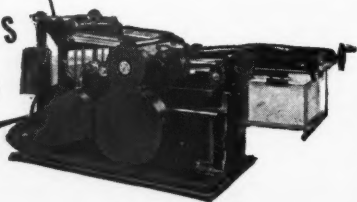
## VOLUME

Volume of work produced is one of the outstanding features of every Kelly. Day in and day out, for 31 years, these fine presses have been proving their ability to deliver an unending flow of clean, perfectly printed sheets at low cost. Hour after hour . . . day after day . . . they handle economically a wide range of work that includes 80% of all commercial printing jobs . . . both black-and-white and four-color process.

In the days to come, when re-conversion taxes your printing facilities to the utmost, you will be glad if you have ATF Kellys. Meanwhile, any ATF press can be reserved now for postwar delivery on the ATF Civilian Priority Delivery Plan. See the man who represents ATF, or write to us direct.

### DO YOU have a "balanced" shop?

ATF Kellys and ATF Chief Offset presses make an ideal team for the modern printer. Future demand will be for letterpress and offset in combination. If you are thinking about offset now, send for a copy of "Offset Answers."



### AMERICAN TYPE FOUNDERS

200 Elmora Avenue  
Elizabeth B, New Jersey





**SHATTERING  
ALL TRADITIONS**

# Sheer Stockings of Steel

The President of the American Iron and Steel Institute in a recent newspaper article predicted that stockings woven of gossamer fine threads of stainless steel *may compete with nylons after the war*. Steel threads as fine as silk or nylon are already being produced.

Whether we eventually have steel hosiery or not is relatively unimportant. But the fact that manufacturers are even thinking of such an innovation indicates their willingness to shatter traditions to make things better or faster or for less . . . a characteristic of American Industry which has served us well both in war and peace.

## CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

In the publishing and printing field enamel-coated paper was for years in the "luxury" class . . . beyond the reach of many printing budgets. Then, in 1935, Consolidated shattered traditions by producing coated paper so speedily and economically that prices were materially reduced.

Consolidated provides *economical, high-quality enameled papers on which products can be beautifully reproduced in one or many colors*. Thus it helps reduce costs of fine catalogs and brochures as well as the cost of advertising in publications. In fact, some of the inspiring magazines which are sold today for a few pennies might not be possible were it not for the modest cost of Consolidated Coated.

Low price is only one of the characteristics of Consolidated Coated Papers. They have strength to stand up on today's high-speed presses . . . bulk and opacity . . . and, most essential, *both sides have uniform, glossy-smooth, enamel surfaces on which the finest half-tone engravings can be faithfully reproduced*.

These quality enameled papers also aid our war economy. Produced faster than conventional coated paper, their manufacture requires a minimum of man-hours while a greater tonnage is produced with lesser amounts of materials needed for other war essentials.

### CONSOLIDATED WATER POWER & PAPER COMPANY

Main Offices: Wisconsin Rapids, Wis.  
Sales Offices: 135 So. La Salle St., Chicago 3





# FACTS EVERY PUBLISHER SHOULD KNOW

## LAST SIX MONTHS, 1944

(Magazines shown in bold face are Distributed by Fawcett Distributing Corporation)

1943 Position	1944 Position	PUBLICATIONS	Issued	Retail Price	1944 Last 6 Mos.	1943 Last 6 Mos.	Copy Gain or Loss	% Gain or Loss
3	1	Ladies' Home Journal.....	M	.15	2,014,266	1,796,383	+ 217,883	+ 12.1
2	2	McCall's.....	M	.15	1,973,414	1,977,225	— 3,811	— .2
1	3	Life.....	W	.10	1,846,399	2,138,136	— 291,737	— 13.7
<b>4</b>	<b>4</b>	<b>True Confessions . . .</b>	<b>M</b>	<b>.10</b>	<b>1,843,274</b>	<b>1,604,322</b>	<b>+238,952</b>	<b>+ 14.9</b>
6	5	Woman's Home Companion..	M	.15	1,635,650	1,358,193	+ 277,457	+ 20.4
7	6	Saturday Evening Post.....	W	.10	1,571,170	1,219,153	+ 352,107	+ 28.9
5	7	True Story.....	M	.15	1,504,925	1,394,939	+ 109,986	+ 7.9
<b>8</b>	<b>8</b>	<b>Captain Marvel Adventures</b>	<b>M</b>	<b>.10</b>	<b>1,221,649</b>	<b>No Statement</b>		
8	9	Look.....	Bi-W	.10	1,188,845	1,093,832	+ 95,013	+ 8.7
11	10	Modern Screen.....	M	.15	1,179,583	994,681	+ 184,902	+ 18.6
10	11	Cosmopolitan.....	M	.35	1,144,048	1,045,638	+ 98,410	+ 9.4
9	12	Good Housekeeping.....	M	.35	1,090,340	1,048,130	+ 42,210	+ 4.0
15	13	American Magazine.....	M	.25	1,076,811	796,013	+ 280,798	+ 35.3
16	14	Collier's.....	W	.10	1,024,285	793,994	+ 230,291	+ 29.0
12	15	Modern Romances.....	M	.15	993,364	934,964	+ 58,400	+ 6.2
13	16	Redbook.....	M	.25	935,509	928,592	+ 6,917	+ .7
18	17	True Romances.....	M	.10	865,797	755,968	+ 109,829	+ 14.5
17	18	Photoplay.....	M	.15	830,979	784,524	+ 46,455	+ 5.9
14	19	Click.....	M	.10	806,837	830,798	— 23,961	— 2.9
20	20	Secrets.....	M	.10	798,834	685,413	+ 113,421	+ 16.5
<b>29</b>	<b>21</b>	<b>Hit Parade . . . . .</b>	<b>M</b>	<b>.10</b>	<b>777,683</b>	<b>489,160</b>	<b>+288,523</b>	<b>+ 59.0</b>
<b>19</b>	<b>22</b>	<b>Motion Picture . . . .</b>	<b>M</b>	<b>.15</b>	<b>763,666</b>	<b>700,045</b>	<b>+ 63,621</b>	<b>+ 9.1</b>
21	23	American Home.....	M	.15	737,440	626,129	+ 111,311	+ 17.8
<b>23</b>	<b>24</b>	<b>Whiz Comics . . . . .</b>	<b>M</b>	<b>.10</b>	<b>723,767</b>	<b>No Statement</b>		
23	25	Better Homes & Gardens.....	M	.15	695,516	590,103	+ 105,413	+ 17.9
24	26	Liberty.....	W	.10	632,924	568,424	+ 64,500	+ 11.3
26	27	Screen Guide.....	M	.15	584,874	No Statement		
26	28	Movieland.....	M	.15	580,798	521,104	+ 59,694	+ 11.4
29	29	See.....	Bi-M	.10	568,953	No Statement		
<b>25</b>	<b>30</b>	<b>Movie Story Magazine .</b>	<b>M</b>	<b>.15</b>	<b>554,596</b>	<b>560,845</b>	<b>— 6,249</b>	<b>— 1.1</b>
31	31	Screen Stars.....	M	.15	536,045	No Statement		
22	32	Song Hits.....	M	.10	529,039	614,566	— 85,527	— 13.9
28	33	Real Story.....	M	.15	517,456	489,347	+ 28,109	+ 5.7
27	34	Pic.....	Bi-W	.10	497,602	514,821	— 17,219	— 3.4
31	35	Screen Romances.....	M	.15	481,225	440,488	+ 40,737	+ 9.2
<b>33</b>	<b>36</b>	<b>Life Story Magazine . .</b>	<b>M</b>	<b>.25</b>	<b>481,005</b>	<b>402,209</b>	<b>+ 78,796</b>	<b>+ 19.6</b>
37	37	Seventeen.....	M	.15	467,762	No Statement		
<b>38</b>	<b>38</b>	<b>True . . . . .</b>	<b>M</b>	<b>.25</b>	<b>440,110</b>	<b>No Statement</b>		
40	39	Official Detective Stories.....	M	.25	426,027	No Statement		
34	40	Popular Mechanics.....	M	.25	418,838	331,468	+ 87,370	+ 26.3
30	41	Esquire.....	M	.50	416,975	395,188	+ 21,787	+ 5.5
36	42	True Experiences.....	M	.15	403,067	482,284	— 79,217	— 16.4
39	43	Movie Life.....	M	.15	388,816	352,855	+ 35,961	+ 10.2
44	44	Popular Science.....	M	.25	379,781	331,948	+ 47,833	+ 14.4
32	45	Movies.....	M	.15	377,567	317,562	+ 60,005	+ 18.9
53	46	Personal Romances.....	M	.15	376,992	417,935	— 40,943	— 9.8
<b>35</b>	<b>47</b>	<b>Real Romances.....</b>	<b>M</b>	<b>.15</b>	<b>375,659</b>	<b>266,391</b>	<b>+ 109,268</b>	<b>+ 41.0</b>
48	<b>48</b>	<b>Mechanix Illustrated .</b>	<b>M</b>	<b>.15</b>	<b>368,092</b>	<b>369,603</b>	<b>— 1,511</b>	<b>— .4</b>
38	49	Charm.....	M	.15	360,174	297,388	+ 62,786	+ 21.1
47	50	Time.....	W	.15	358,143	332,022	+ 26,121	+ 7.9
37	51	The Woman.....	M	.15	349,742	302,774	+ 46,968	+ 15.5
49	52	Movie Stars Parade.....	M	.15	328,232	336,090	— 7,858	— 2.3
41	53	Calling All Girls.....	M	.10	315,963	286,903	+ 29,060	+ 10.1
50	54	True Aviation Picture Stories..	Quar.	.10	308,162	No Statement		
42	55	True Comics.....	M	.10	306,588	324,143	— 17,555	— 5.4
52	56	True Detective.....	M	.25	299,827	282,438	+ 17,389	+ 6.1
46	57	Glamour.....	M	.20	287,897	321,046	— 33,149	— 10.3
55	58	Ranch Romances.....	Bi-W	.15	284,896	271,693	+ 13,203	+ 4.8
57	59	Mademoiselle.....	M	.25	267,234	304,833	— 37,599	— 12.3
	60	Newsweek.....	W	.15	255,089	211,146	+ 43,943	+ 20.8
	61	Band Leaders.....	Bi-M	.15	220,767	No Statement		
	62	Movie Show.....	M	.15	205,104	181,899	+ 23,205	+ 12.7
	63	Science & Mechanics.....	Bi-M	.15	204,973	No Statement		

# COMPARISON OF NEWSSTAND SALES— BASED UPON A. B. C. PUBLISHERS' STATEMENTS LAST SIX MONTHS, 1943

(Magazines shown in bold face are Distributed by  
Fawcett Distributing Corporation)

1943 Position	1944 Position	PUBLICATIONS	Issued	Retail Price	1944 Last 6 Mos.	1943 Last 6 Mos.	Copy Gain or Loss	% Gain or Loss
45	64	True Love & Romance	M	.15	182,310	316,300	— 133,990	— 42.4
58	65	Air Trails Pictorial	M	.25	181,216	180,514	+ 702	+ .4
59	66	Flying	M	.35	179,645	179,490	+ 155	+ .1
51	67	Radio Romances	M	.15	178,512	281,700	— 103,188	— 36.6
62	68	Outdoor Life	M	.25	169,530	158,748	+ 10,782	+ 6.8
60	69	Horoscope	M	.15	160,849	168,562	— 7,713	— 4.6
69	70	Argosy	M	.25	153,015	121,322	+ 31,693	+ 26.1
66	71	Sports Afield	M	.25	149,559	128,968	+ 20,591	+ 16.0
71	72	Popular Photography	M	.25	140,151	110,258	+ 29,893	+ 27.1
63	73	Field & Stream	M	.25	132,526	133,630	— 1,104	— .8
<b>78</b>	<b>74</b>	<b>U. S. Camera</b>	<b>M</b>	<b>.15</b>	<b>131,846</b>	<b>87,001</b>	<b>+ 44,845</b>	<b>+ 51.5</b>
	75	Tune In	M	.15	129,775	No Statement		
61	76	Flying Aces	M	.15	129,542	163,185	— 33,643	— 20.6
68	77	Vogue Pattern Book	Bi-M	.35	128,720	121,706	+ 7,014	+ 5.8
64	78	House Beautiful	M	.35	120,981	132,200	— 11,219	— 8.5
65	79	Air News	M	.20	119,916	129,060	— 9,144	— 7.1
74	80	Skyways	M	.25	107,941	103,862	+ 4,079	+ 3.9
<b>80</b>	<b>81</b>	<b>Outdoors</b>	<b>M</b>	<b>.20</b>	<b>107,095</b>	<b>67,385</b>	<b>+ 39,710</b>	<b>+ 58.9</b>
76	82	McCall Pattern Book	4 times a yr.	.35	106,416	97,825	+ 8,591	+ 8.8
67	83	Air World	Bi-M	.15	106,277	121,942	— 15,665	— 12.9
75	84	Outdoorsman	Bi-M	.20	100,341	100,231	+ 110	+ .1
70	85	Master Detective	M	.25	87,657	119,584	— 31,927	— 26.7
73	86	House & Garden	M	.35	70,807	105,749	— 34,942	— 33.1
79	87	New Yorker	W	.15	70,133	79,870	— 9,737	— 12.2
81	88	Harper's Bazaar	M	.50	63,018	55,808	+ 7,210	+ 12.9
82	89	American Mercury	M	.25	62,382	52,909	+ 9,473	+ 17.9
77	90	Vogue	Semi-M	.35	54,401	88,262	— 33,861	— 38.4
	91	Minicam Photography	M	.25	51,904	41,836	+ 10,068	+ 24.1

**T**HE most effective distribution through Independent Distributors is created through the vast, scientifically correct resources of the Fawcett Distributing Corporation. Magazines distributed by the Fawcett Distributing Corporation show 1944 sales increases of almost 26.5 per cent over 1943 — the greatest rate of increase of any group of magazines!

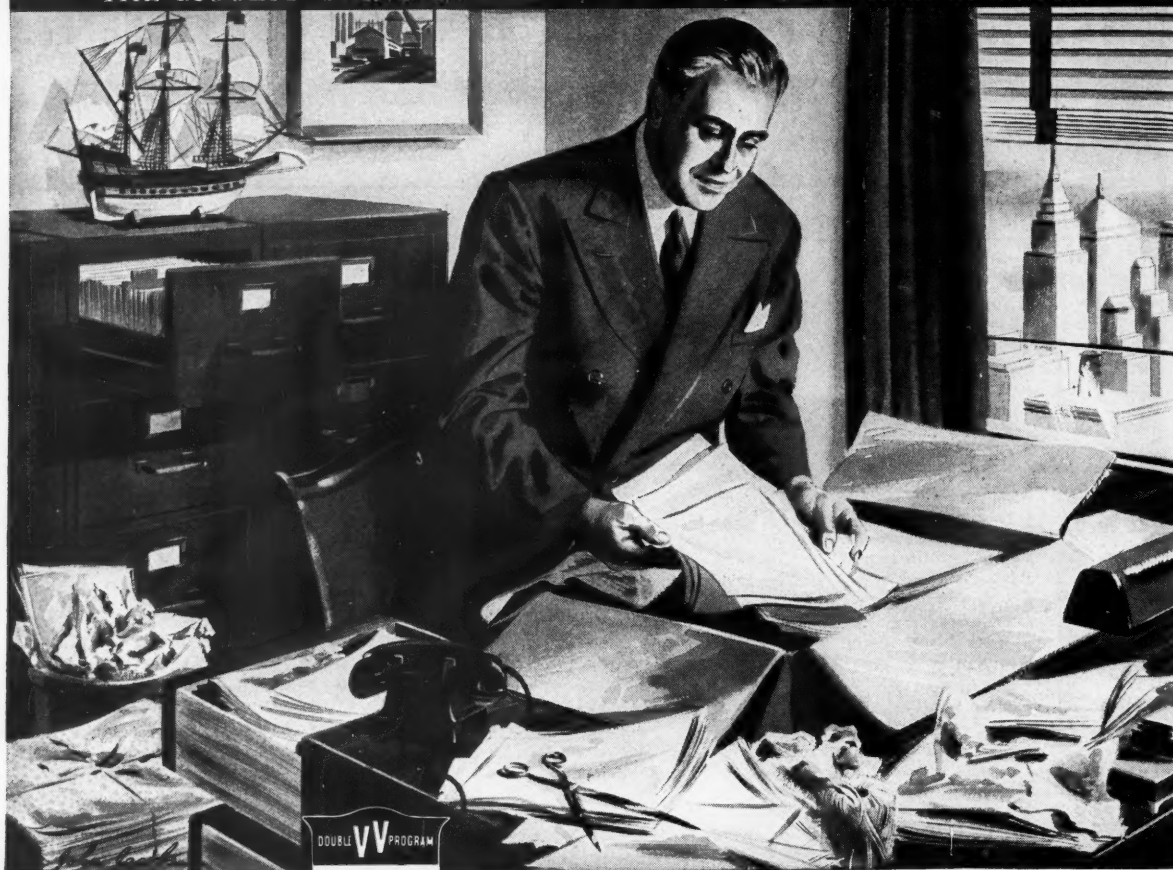
If you want to build steadily growing sales for *your* magazine, the Fawcett Field Force of more than 70 representatives is available to help you...without cost. *Your* magazine is promoted without cost to independent wholesalers and retailers through the pages

of the Fawcett Distributor, the largest and finest trade magazine in the field. Technical aid and advice from Fawcett executives are available to *you* at all times.

For further information about *your* magazine and its sales and distribution — write or wire R. K. Fawcett of the Fawcett Distributing Corporation, Greenwich, Connecticut.



THE BIGGEST THING IN THE WORLD CAN BE A PIECE OF PAPER



## Why a paper hunt helps business

The acute paper shortage continues—for many reasons.

Great quantities of military supplies, shipped back from Europe, have to be repacked. Shipments to the Pacific theatre have to be double-packed to guard against spoilage. All this means paper and more paper. Then there's the tremendous amount of paper work for redeploying millions of men.

You as a businessman also have mounting needs for paper. Your present production consumes a lot of it—and you have extensive promotional material coming up.

Where is all this paper coming from?

Office files and desk drawers are "gold mines" of paper that can be salvaged. Old printed matter, outdated correspondence, old forms and books—countless tons of paper gathering dust in the nation's offices. Printers, too, steadily accumulate cuttings and clippings of vitally needed paper.

So institute regular paper hunts at your office or business. Assign someone to collect and pack every scrap of unused paper and turn it in to the local paper salvage depot.

In that way you'll be speeding victory—as well as helping to relieve the tight paper situation for business in general.



## OXFORD PAPER

COMPANY

230 Park Avenue, New York 17, N. Y.

MILLS at Rumford, Maine and West Carrollton, Ohio

WESTERN SALES OFFICE:  
35 East Wacker Drive, Chicago 1, Ill.

Included in Oxford's line of quality printing and label papers are: Enamel-coated—*Star Superfine, Maine-fold, White Seal, Rumford Enamel and Rumford Litho CIS*; Uncoated—*Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.*



# YOU'LL WANT TO BE ON TOP...

of competition in your peacetime operation. So now is the time to survey the things which have permitted certain lithographers and printers to become outstandingly successful.

Specifically, if only in part, they demand quality plates, the work of experts. Quickest possible delivery of these plates is essential so that they can adhere to delivery schedules. The cost of these plates must be reasonable, for they must keep in a competitive position.

That's why more than 25% of America's leading offset and letterpress printers depend upon Graphic Arts for their plate requirements. The hundred Graphic Arts craftsmen have at their command the most modern technical equipment of any commercial plate-making plant. Operating 24 hours a day, we offer the fastest service and overnight deliveries to most printing centers. The reputation for fairness in pricing our service is reflected in the long period over which we have continued to serve these leaders of the craft.

One of your first steps toward top position should be to get your name on the list of Graphic Arts customers. Although deluged with government and other essential business, we'll try to serve you, or at least supplement your present facilities.

Write, wire or phone the next time you need color process plates, black and whites, highlights, posters, line or halftone negatives or positives, or any preparatory work up to the press.

MAIN OFFICE AND PLANT • TOLEDO 2, OHIO  
JACKSON AT 11TH ST. • PHONE MAIN 2167

CHICAGO OFFICE  
291 North Wells Street  
Phone Randolph 5383

DETROIT BRANCH  
Elizabeth and John R.  
Phone Randolph 9122

NEW YORK OFFICE  
148 West 23rd Street  
Phone Clubson 3-3300

● WE DO NOT  
OWN PRESSES

*Graphic Arts Corporation* OF OHIO  
MAKERS OF FINE PRINTING PLATES  
TOLEDO • NEW YORK • CHICAGO • DETROIT

Said the Office Manager to the Treasurer:

*War regulations taught us to save time and money with paper they made us use.*

Said the Treasurer to the Office Manager:

*These wartime letter and record papers do the job better because of their cotton content.*



A paper made from new cotton fibers lasts longer and wears better than ordinary paper. In letterheads, the cotton fiber permits more erasing and tells customers that yours is a *quality* organization. For keeping records, these papers are better because they stand more use and abuse, and

they last longer . . . So when war restrictions go, preserve this wartime gain. Get the fact and feel of quality by insisting on cotton fiber papers. To get the finest in the cotton fiber field, specify PARSONS, which specializes in stationery and record-keeping papers for modern business.



PARSONS PAPER COMPANY • HOLYOKE, MASSACHUSETTS

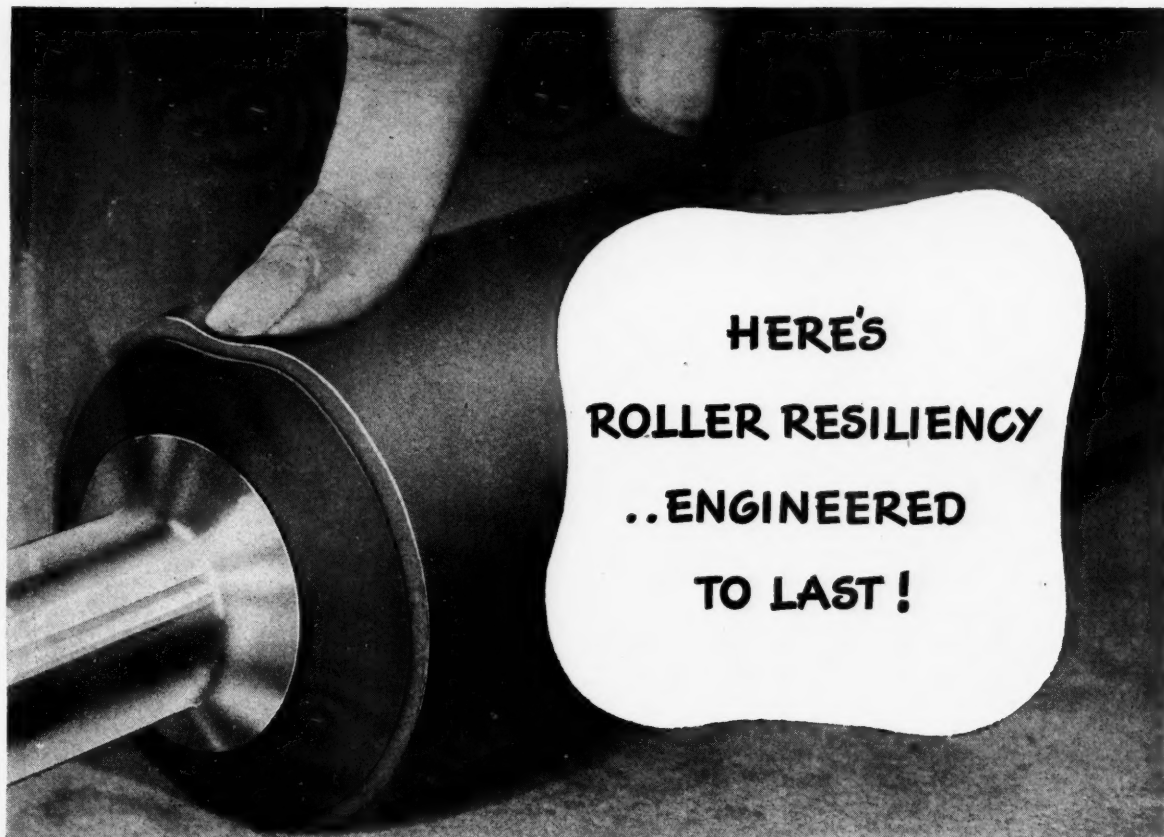
## Tell YOUR Customers This Important Story

You know and we know that papers made with new cotton fibers last longer, wear better, have greater erasability, and have that quality *feel* so important in paper. But do all your customers know it? Do they all realize that they'll gain by standardizing, for stationery and records, on new cotton-fiber papers?

To help tell your customers these facts, this advertisement appears in Nation's Business, Business Week, Burroughs Clearing House, Dun's Review, Banking, Journal of Accountancy, and The Controller — magazines read by more than seven hundred thousand buyers of stationery and record-keeping papers. You'll want to repeat this same story to *your* customers so they'll know not only *what* to specify, but *where*.

Please your customers with the performance, the looks and the feel of the paper you sell and they use by always recommending PARSONS cotton fiber papers. PARSONS complete line of ledgers, bonds and index bristols offers everything you need from 25% cotton to the finest new linen and cotton papers. At PARSONS only *new* rags are used, and more careful manufacturing methods—so PARSONS papers are uniform throughout each run, and every run of the same grade is alike.





**HERE'S  
ROLLER RESILIENCY  
..ENGINEERED  
TO LAST !**

Dayco Rollers come to you with resiliency engineered to last—for years! This means a big saving in time because they need less attention. Set 'em and they stay put! Thousands of printers depend on them year in and year out.

Daycos protect your Quality Reputation, too! They take solids, halftones, special inks and type forms of all descriptions — in their stride.

And, Dayco Rollers replace as many as *eight* old-style rollers to give you remarkable long range economies. Here's why: 1. You can use a Dayco Roller both summer and winter—and thus it replaces a pair of ordinary summer-grade and winter-grade rollers. 2. Each Dayco Roller in your plant will outlast four or more rollers of each type. 3. Therefore—each Dayco Roller in your plant will outlast *eight* ordinary rollers in service!

And here's another tremendous advantage. After years of service, you can have them re-Daycoed—to make them as good as new—for a fraction of the original cost.

So why put up with outmoded rollers? Equip your presses with modern Dayco Rollers—and enjoy these remarkable advantages. Available for either letterpress or offset presses. Dayco Rollers are proved in thousands of shops all over the country.

*Demonstrations on your presses can be arranged. Write today for full information.*

**THE DAYTON RUBBER MANUFACTURING COMPANY**  
DAYTON 1, OHIO

Latin American Representatives: National Paper and Type Company, 120 Wall St., New York, N. Y.  
Canadian Representatives: Manton Brothers, Ltd., Toronto • Winnipeg • Montreal • Vancouver

**DAYCO  
ROLLERS**  
*by*  
**Dayton**  
REG. TRADE MARK THE DAYTON RUBBER MFG. CO.  
**Rubber**  
THE MARK OF TECHNICAL EXCELLENCE IN SYNTHETIC RUBBER



*Get maximum results from your NEW presses. Be sure to specify Daycos on all new equipment. They'll keep your presses running at top speed—and assure highest quality work. They're the result of 40 years experience with countless synthetic materials—unknown to any other roller manufacturer.*

# Don't Let Letterhead Customers *Disappear* From Your Books

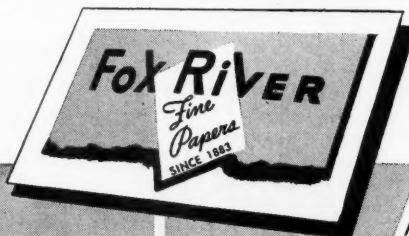


You'll keep them —  
at a Profit with —  
**Anniversary Bond!**

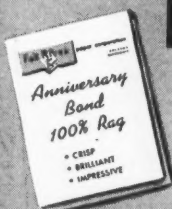
Unless you've sold a letterhead prospect an "all-rag" paper you stand to lose a *permanent* customer. Sooner or later he'll want to switch to "something better—more impressive". That's why, in the long run, you'll profit more by selling Anniversary Bond, an all-rag letterhead paper . . . NOW! There's nothing finer available. It's impossible to switch to "something finer, more impressive."

After you've sold Anniversary Bond once, you have a *permanent* letterhead customer. You'll also find you have a prospect for rag-content papers for office forms, ledgers, etc. There's a

Fox River rag-content paper for every business need — you'll profit still more by selling the entire line. But start with your prospect's letterhead. Write today for a strong sales aid . . . our "See for Yourself" kit. It's free. FOX RIVER PAPER CORP., 409-1 S. Appleton St., Appleton, Wis.



## USE THESE 3 SALES AIDS



### PRESENT THE FINEST IN LETTERHEAD PAPERS

... like Fox River Anniversary Bond, an all-rag prestige-building paper that sells itself to smart executives.



### PROVE ITS SUPERIORITY

... with our "See for Yourself" kit, which shows the difference. You can use this as an effective piece for sales calls or for your direct mail.

### OFFER A COMPLETE LINE OF RAG- CONTENT PAPER

... like the following Fox River Papers:

Anniversary Bond,	100% Rag
Ledger and Onion Skin	100% Rag
Old Badger Bond and Ledger	75% Rag
English Bond and Ledger	50% Rag
Dictation Bond,	
Ledger and Onion Skin	25% Rag



Why  
**SIMONDS**  
"RED STREAK"  
**PAPER KNIVES**

*Cut Thick Stacks of Paper  
as Easily as Shears Cut  
a Single Sheet*



First, Simonds Paper-Cutting Knives are made of Simonds S-301 Steel, especially formulated for this

purpose, hardened and tempered as only Simonds knife-makers know how to do it. Next, the knives are made with a slight concave over the whole face . . . and precision-ground from the back edge to the start of the bevel . . . to give the same clearance as the setting of scissorblades. This clearance makes for cleaner cuts by preventing face-drag against the cuts . . . as well as assuring hairline accuracy and smooth, effortless cutting. Have your dealer get you Simonds "Red Streak" Paper Knives on your next order.

**BRANCH OFFICES:** 1350 Columbia Road, Boston 27, Mass.; 127 S. Green St., Chicago 7, Ill.; 228 First St., San Francisco 5, Calif.; 416 W. Eighth St., Los Angeles 14, Calif.; 311 S. W. First Ave., Portland 4, Ore.; 31 W. Trent Ave., Spokane 8, Wash.

**PRODUCTION TOOLS  
FOR CUTTING METAL,  
WOOD,  
PAPER, PLASTICS**

**SIMONDS**  
**SAW AND STEEL CO.**  
FITCHBURG, MASSACHUSETTS

**CUT THE WAR SHORT... BUY WAR BONDS... AND THEN BUY MORE WAR BONDS**

When Writing These Advertisers, Please Mention THE INLAND PRINTER

13



★

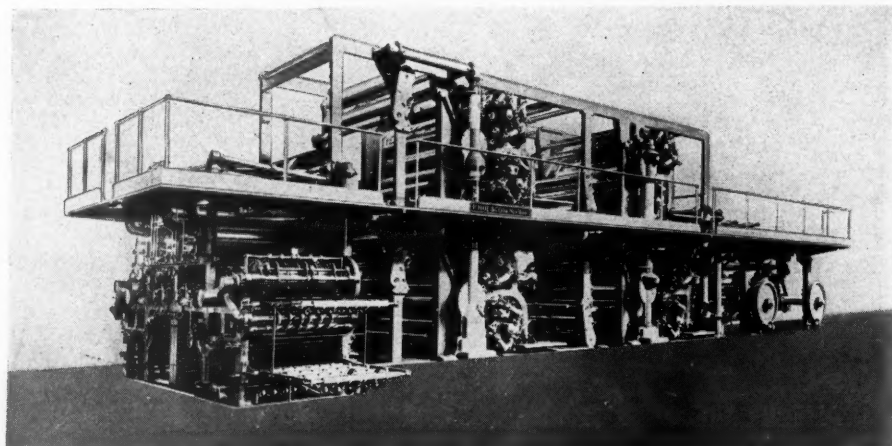
★

## A STAR PRODUCT GAINS **NEW** BRILLIANCE

★

With the earnest hope that there will be no further occasion to make instruments of war, Hoe prepares to resume the manufacture of one of its star products — the Hoe Magazine Press — with an enthusiasm fully warranted by new developments.

★



Hoe Super-Production Magazine Web Perfecting Press

★

In design and construction the Hoe Magazine Press has always been well ahead of its field and the demands made upon it. Its wartime record alone has justified the wide distribution it has earned. In its post-war version it gains the additional benefit of all the new techniques, skills and facilities which Hoe developed during its wartime activities.

★

Four years of war have shown that this star Hoe product will maintain its brilliant

performance under the hardest service with a minimum of repairs, replacement of parts and operating costs — factors of looming importance in the highly competitive period we are now entering.

A Hoe representative will gladly confer with you on your plant requirements and explain in detail why the new Hoe Magazine Press will prove a profitable investment throughout its years of service.

*Hoe*



R. HOE & CO., INC., 910 E. 138 STREET, NEW YORK 54, N. Y.  
BOSTON • CHICAGO • SAN FRANCISCO • BIRMINGHAM

**This new Hammermill book will help you**

# build up your letterhead business

**Shows how to plan  
up-to-date design-  
suggestions for your  
customers and prospects**



**H**ERE ARE FOUR STEPS you can take to hold and develop profitable letterhead accounts:

- (1) Examine the letterheads on your customer or prospect list, and pick out the ones that might be improved and modernized.
- (2) Work out new designs for the ones that need it. Hammermill's new management-idea book, "Your Next Letterhead," will help you. It gives the 5 essential elements of good letterhead design and 26 examples of the best arrangements. Hammermill Letterhead Layout Sheets make it easy to visualize your ideas.
- (3) Discuss your suggestions with your customer. He'll welcome your friendly interest.
- (4) Remember that the best-designed letterhead will fail to do its job if it is printed on inferior paper. Hammermill Bond provides the requisite quality at moderate price.

**Get your free copy of "Your Next Letterhead." It's filled with ideas and designing helps you can use today. With it will be sent a supply of Hammermill Letterhead Layout Sheets.**

**BUY WAR BONDS AND KEEP THEM**

*Send for it!*  
**IT'S A REAL  
BUSINESS BUILDER**



**HAMMERMILL  
BOND**



Hammermill Paper Company, 1601 East Lake Road, Erie, Pa.

Please send me—**FREE**—a copy of "Your Next Letterhead,"  
and a supply of Hammermill Letterhead Layout Sheets.

Name \_\_\_\_\_ Position \_\_\_\_\_  
(Please write on, or attach to, your business letterhead.)

1P-24



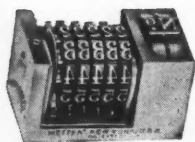


## OUR DAYS OF WAITING ARE OVER

How long we all have waited for this day of *complete* Victory! We knew it was bound to come . . . the only question was *WHEN*?

Complete return to our pre-war national economy will not be rapid. But all businessmen have a right to be encouraged—now that the NIPS' number is up! For the good old days of *intensive* selling efforts, with the return of old-fashioned buyers' markets, printers will face a demand for many kinds of printed matter requiring typographic numbering.

New WETTER NUMBERING MACHINES will be available in mounting quantities soon. You will need some to round out your new printing equipment. The latest Wetter Numbering Machines are of improved quality due to war-heightened skills developed during the past four years. They make "Numbering for Profit" an even sounder printing slogan now than it was in pre-war days. Want to know more about them? Tell us so . . . and we'll tell you all.



**Wetter**

**NUMBERING MACHINE COMPANY**  
Atlantic Ave. & Logan St., Brooklyn 8, N. Y.

**W**hene'er you differentiate  
A thoroughbred from mutt,  
Just feel the coat and watch the tail  
You tell them by the cut.



### **ATLANTIC BOND IS EVENLY TRIMMED**

Right out to the very edges, Atlantic is a quality sheet. In addition to a uniform, printable surface, Atlantic Bond is trimmed so carefully and precisely that it slips through a press without either shut-downs or even slow-downs. It is always true . . . the paper with high quality at a low cost is Atlantic Bond.

*Atlantic  
Bond*

MADE BY  
**EASTERN CORPORATION**  
BANGOR, MAINE

## EASTERN MILL BRAND LINES

ATLANTIC BOND ★ ATLANTIC ANTIQUE LAID  
 ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND  
 ATLANTIC DUPLICATOR ★ ATLANTIC MANIFOLD  
 ATLANTIC COVER ★ ATLANTIC MANUSCRIPT COVER  
 ATLANTIC LETTERHEAD BOX ★ ATLANTIC DUROPAKE  
 ATLANTIC BOND ENVELOPES  
 ATLANTIC BOND CABINET STATIONERY  
 ATLANTIC BOXED TYPEWRITER PAPER

A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES

An inexpensive, dependable watermarked  
 Eastern Mill Brand Paper

MANIFEST BOND ★ MANIFEST MIMEO BOND  
 MANIFEST LEDGER ★ MANIFEST DUPLICATOR  
 MANIFEST BOND ENVELOPES

The leading Mill Brand Line in the Economy Group

The above Brand names are registered trademarks

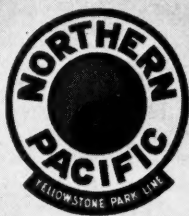
## EASTERN MILL BRAND MERCHANTS



Akron.....	The Millcraft Paper Co.	Nashville.....	Bond-Sanders Paper Co.
Albany.....	W. H. Smith Paper Corp.	Newark.....	Central Paper Co.
Alexandria, La.....	Louisiana Paper Co.	New Haven...	Whitney-Anderson Paper Co.
Atlanta.....	Sloan Paper Co.	New Orleans.....	Alco Paper Co., Inc.
Baltimore {	Baltimore Paper Co.	New York {	Berman Paper Corp.
.....	Henry D. Mentzel & Co.		Forest Paper Company
.....	The Mudge Paper Co.		Majestic Paper Corp.
Baton Rouge.....	Louisiana Paper Co.		Milton Paper Co.
Birmingham.....	Sloan Paper Co.	.....	A. W. Pohlman Paper Co.
Boston {	.....	Oakland.....	Carpenter Paper Co.
	.....	Omaha.....	Field Paper Co.
	.....	Orlando, Fla.....	Central Paper Co.
Bridgeport.....	John Carter & Co.	Philadelphia {	Molten Paper Company
Bristol, Va.....	Century Paper Co.	.....	The J. L. N. Smythe Co.
Buffalo.....	Cook-Vivian Company	Pittsburgh.....	General Paper and Cordage Co.
Charlotte, N. C.....	Von Olker-Snell Paper Co.	Portland, Me.....	C. H. Robinson Co.
Chattanooga, Tenn.....	Lott-Merlin, Inc.	Portland, Ore.....	Carter, Rice & Co. of Oregon
Chicago {	Dillard Paper Co.	Providence, R. I.....	Narragansett Paper Co.
	Franklin-Cowan Paper Co.	Richmond.....	Virginia Paper Co.
	Dillard Paper Co.	Roanoke, Va.....	Dillard Paper Co.
.....	Bond-Sanders Paper Co.	Rochester.....	Genesee Valley Paper Co.
.....	Bermingham & Prosser Co.	Seattle.....	Shaughnessy-Kniep-Hawe Paper Co.
.....	La Salle Paper Company	St. Paul.....	E. J. Stilwell Paper Co.
Cincinnati.....	Reliable Paper Co.	San Antonio.....	Shiner-Sien Paper Co.
Cleveland.....	The Johnston Paper Co.	San Diego.....	Carpenter Paper Co.
Columbus.....	The Millcraft Paper Co.	San Francisco.....	Carpenter Paper Co.
Dallas.....	Sterling Paper Co.	Savannah.....	Atlantic Paper Company
Denver.....	Olmsted-Kirk Company	Seattle.....	Carter, Rice & Co. of Washington
Des Moines.....	Dixon & Company	Shreveport.....	Louisiana Paper Co.
Detroit.....	Pratt Paper Company	Springfield, Mass.....	Whitney-Anderson Paper Co.
Fort Wayne.....	Chope-Stevens Paper Co.	Stamford, Conn.....	Lott-Merlin, Inc.
Fort Worth.....	The Millcraft Paper Co.	Tallahassee.....	Capital Paper Co.
Greensboro, N. C.....	Olmsted-Kirk Company	Tampa.....	Tampa Paper Co.
Greenville, S. C.....	Dillard Paper Co.	Texarkana, Ark.....	Louisiana Paper Co.
Hartford {	.....	Toledo.....	The Millcraft Paper Co.
	John Carter & Co.	Trenton.....	Central Paper Co.
Houston.....	Henry Lindenmeyr & Sons	Tulsa.....	Tulsa Paper Company
Indianapolis {	.....	Waco, Texas.....	Olmsted-Kirk Company
	Indiana Paper Company	Washington, D. C.....	Virginia Paper Company
Jackson, Miss.....	MacCollum Paper Company	Wichita.....	Southwest Paper Co.
Jacksonville, Fla.....	Townsend Paper Co.	Worcester.....	Butler-Dearden Paper Service
Kansas City.....	Jacksonville Paper Co.	York, Pa.....	The Mudge Paper Co.
Little Rock.....	Bermingham & Prosser Co.		
Los Angeles.....	Arkansas Paper Company		
Louisville.....	Carpenter Paper Co.		
Macon, Ga.....	The Rowland Paper Co.		
Manchester, N. H.....	Macon Paper Company		
Miami.....	C. H. Robinson Co.		
Milwaukee.....	Everglade Paper Company		
Minneapolis.....	Wisconsin Paper & Products Co.		
Mobile, Ala.....	Stilwell-Minneapolis Paper Co.		
Monroe, La.....	Partin Paper Co.		
Muskogee.....	Louisiana Paper Company		
	Muskogee Paper Co.		

Monterrey, N. L., Mexico.....Carpenter Paper Co.

MANIFEST BOND ONLY is also sold in New York City by  
 Henry Lindenmeyr & Sons, Merriam Paper Co. and George  
 W. Millar & Co., Inc.



PASSENGER

EAST-WEST TIME TABLES

PENNSYLVANIA RAILROAD



New York Central  
SYSTEM TIME TABLES



SCHEDULES OF THROUGH MAIN LINE TRAINS  
REVISED APRIL 25, 1945



S·P

TIME TABLES



June 3, 1945

CONDENSED TIME TABLES

BE SURE TO EXAMINE CAREFULLY THE SOUTHERN PACIFIC THROUGH TIME TABLE  
THROUGH SCHEDULES ARE LISTED IN THIS COMPANION BOOK, BEING THE ONLY ONE

UNION PACIFIC RAILROAD

APRIL 29, 1945

CANADIAN NATIONAL RAILWAYS

IN CONNECTION WITH  
GRAND TRUNK RAILWAY SYSTEM



Almost Without Exception  
American and Canadian

# Railroad Time Tables

ARE SET ON THE

## MONOTYPE

★

Of Course, THERE'S A REASON



Lanston Monotype Machine Company

Twenty-fourth and Locust Streets, Philadelphia 3, Penna.



MARCH 11, 1946

CHICAGO  
NORTH WESTERN  
SYSTEM



ATLANTIC

COAST

LINE

RAILROAD

MAY 19, 1945



Atchison, Topeka & Santa  
Railway System

TIME TABLE  
Effective May 10, 1945

The New York  
New Haven  
and Hartford  
RAILROAD CO.



APRIL-MAY-JUNE, 1945

Burlington  
Route

TIME TABLES

Way of the Zephyrs

APRIL 25, 1945

CANADIAN  
PACIFIC

RAILWAY  
LINES

WORLD'S  
GREATEST  
TRAVEL  
SYSTEM



MAY 6, 1945

L & N

TIME  
TABLES

COMPOSED IN MONOTYPE 20TH CENTURY FAMILY

When Writing These Advertisers, Please Mention THE INLAND PRINTER



# Will Atomic Energy

## Revolutionize Presses and Cutters?



Let's concede that 1/30th of an ounce of U.235 has enough atomic energy to drive battleships around the world; and that the peacetime use of this force may revolutionize our concept of power.

Yet even with atomic energy, the basic principles of power paper cutters and of offset, letterpress, and gravure presses will still remain unchanged.

That is why we emphasize that our current developments are *evolutionary* rather than *revolutionary*. We stress the experience of the past in creating improvements for the future.

Our consistent product improvement program for Seybold cutters and trimmers is based on detailed studies of knife pressures, shear angles, clamp leads and

other factors. New postwar models will be safer, faster, easier operating. As always, accuracy and dependability will be features.

Likewise, our work on Harris presses, revolutionary as some of the improvements may seem when announced, continues to be focused on achieving these long-accepted Harris ideals: Better printing results, Greater output, and Less standing time.

We are now organized—coast to coast—for direct Harris and Seybold sales and service in this country and Canada. Our specific product announcements will be made when we know more about deliveries.

Harris • Seybold • Potter Company,  
Cleveland 5, Ohio.

# HARRIS ★ SEYBOLD

★ HARRIS PRESSES...SEYBOLD CUTTERS...RELATED MACHINES, EQUIPMENT AND SUPPLIES ★



*Menus*

## for example...

Hamilton Text and Cover Papers—Andorra, Victorian, Kilmory, and Weycroft—are providing advertisers with distinctive printing surfaces at moderate costs. Their versatility is limited only by the creative ingenuity of those who must sell by the printed medium.

Menus, for example . . .

announcements, books, booklets, brochures, programs, folders . . . for such media as these, Hamilton

Text and Cover Papers are

"good papers for good

business." Behind the mills at

Miquon is a nation-wide network of

Hamilton merchants, actively

determined to do everything possible

to satisfy your needs and to meet

your precise specifications.

W. C. Hamilton & Sons, Miquon, Pa.

Offices in New York, Chicago,

San Francisco.



# HAMILTON PAPERS

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



## TO THE GRAPHIC ARTS INDUSTRY

FOR

# *Distinguished Service*

Ranking high among those American industries whose production achievements are contributing to ultimate victory in this war, is the Graphic Arts Industry.

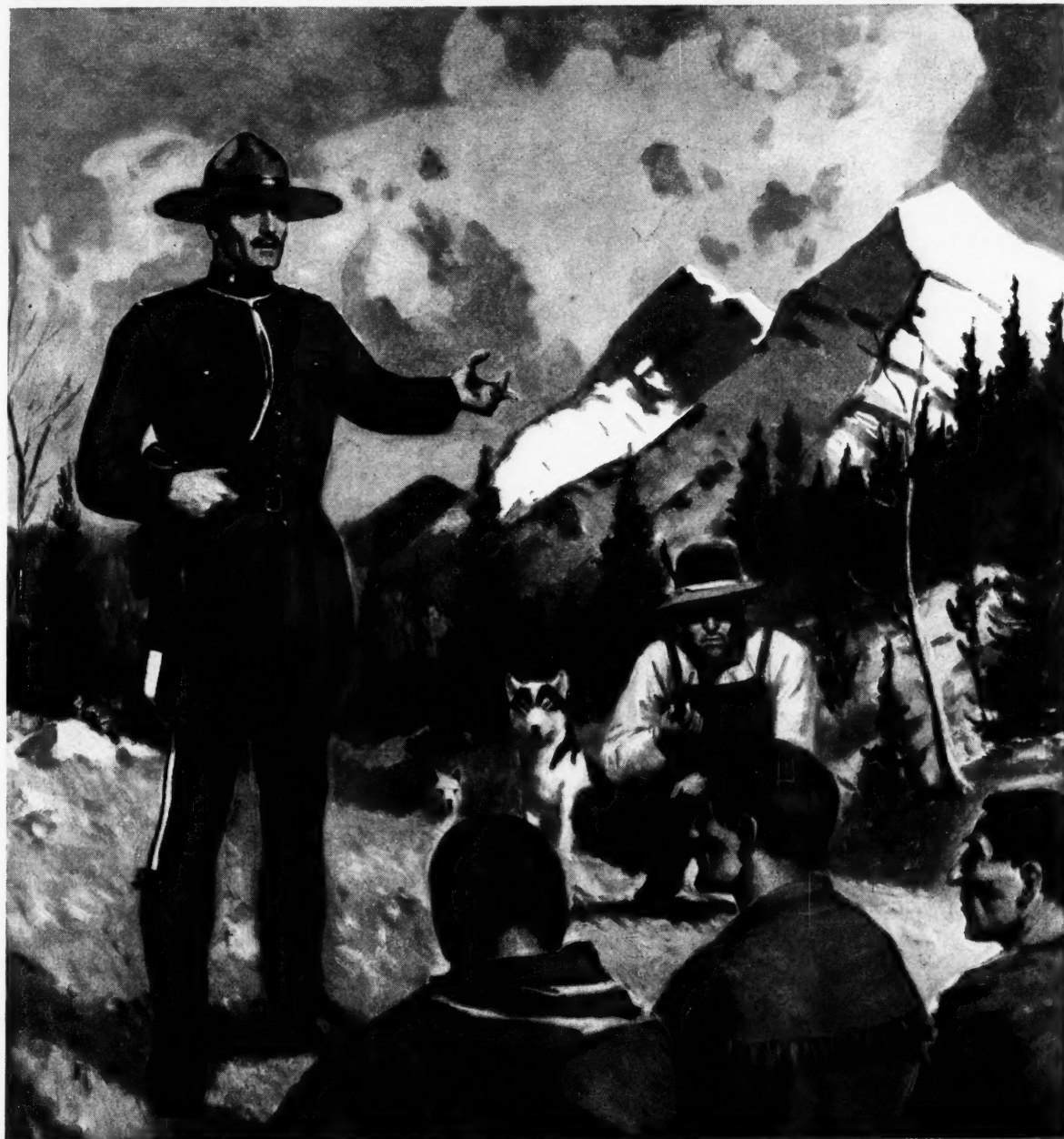
Since the beginning of the war every printing craftsman and piece of equipment have been called upon to perform a prodigious service in printing material for our military services, Federal bureaus, overseas requirements and domestic consumption. The wartime printing production forms a total lineage and tonnage that is staggering to the imagination.

Federated is proud to salute every individual in the Graphic Arts Industry . . . and proud, too, that its own production of type metal in all commercial forms has contributed in part to the accomplishment of this herculean task.



ONE OF A SERIES OF ADVERTISEMENTS DEDICATED TO THE PRODUCTIVE ROLE OF AMERICAN INDUSTRY IN WORLD WAR II

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION

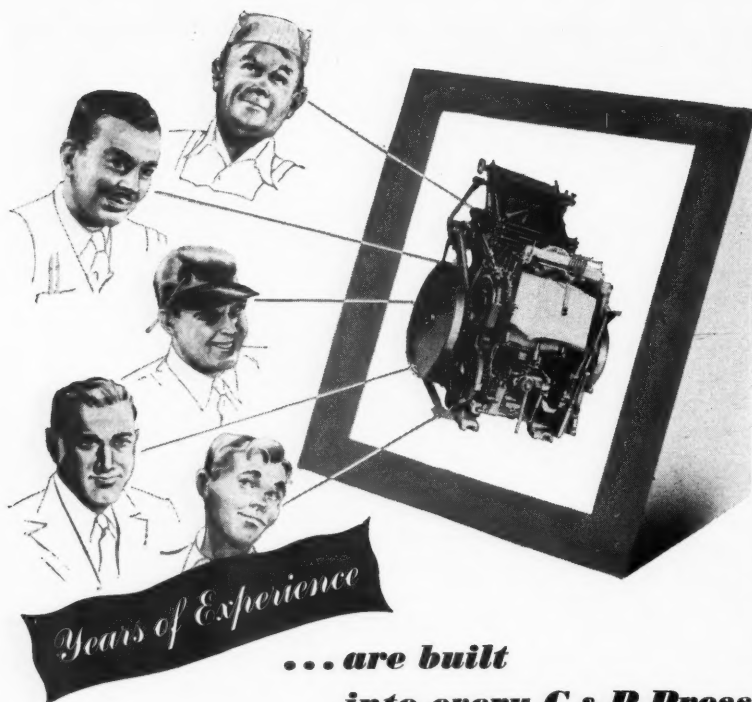


Today's tempo of transition is marked by increasing cutbacks and reconversion moves. To market-minded manufacturers, this means accelerated return to wholesome selling competition. Much advertising and sales promotion material is right now entering the business arena. Good Printing upon Good Paper is again helping prepare the way for peacetime prosperity.

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

When Writing These Advertisers, Please Mention THE INLAND PRINTER



**... are built  
into every C & P Press  
and Paper Cutter**

Today's C & P presses and paper cutters, with all their modern accuracy and refinements, didn't reach their present perfection overnight on some designer's drafting table.

Instead, each desirable performance feature was brought forth slowly, painstakingly, as the product of many minds, thoroughly tested in actual use before being incorporated into the finished product. They represent the accumulated experience of thousands of users, plus the technical skill of engineers whose life work has been the development of presses and paper cutters to give you better production at lower cost. This is the C & P way.

Remember this when considering your postwar purchases of printing machinery. A printing press or paper cutter should be a long-time investment. Plan it that way before committing yourself.



**THE CHANDLER & PRICE COMPANY**  
Cleveland, Ohio

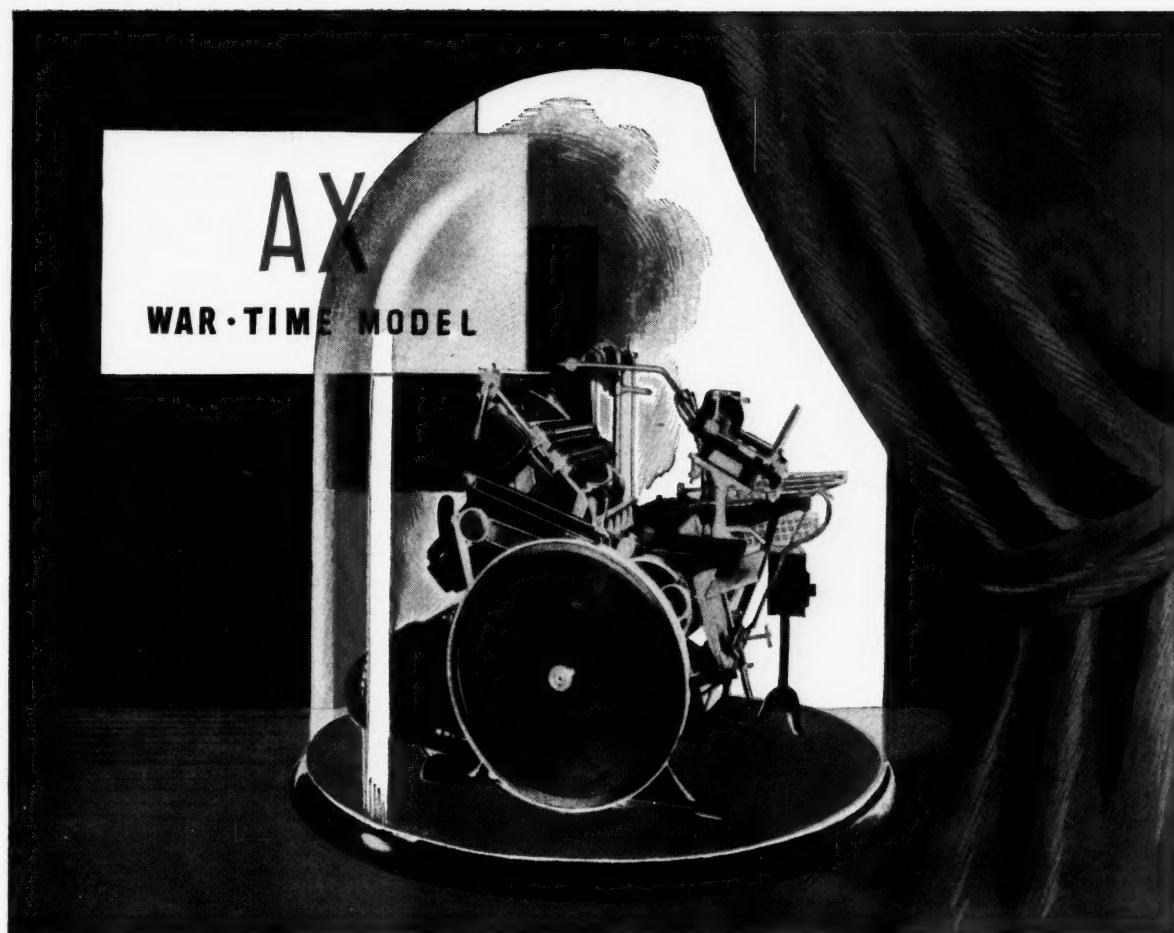
MANUFACTURERS OF PRINTING MACHINERY FOR 60 YEARS

**MEAD**  
*papers*

### NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.  
ARIZ.: Blake, Moffitt & Towne; Zellerbach.  
ARK.: Roach Paper Co.  
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.  
COLO.: Dixon & Co.  
CONN.: Rourke-Eno Paper Co.; John Carter & Co.  
D. of C.: R.P. Andrews; Barton, Duer & Koch; Stanford.  
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.  
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.  
IDA.: Blake, Moffitt & Towne; Zellerbach.  
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.  
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.  
IOWA: Carpenter Paper Co.  
KAN.: Carpenter Paper Co.  
KY.: Louisville Paper Co.  
LA.: Alco Paper Co.  
ME.: Arnold-Roberts; C. H. Robinson.  
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.  
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.  
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.  
MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.  
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.  
MONT.: Carpenter Paper Co.  
NEB.: Carpenter Paper Co.  
N.J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.  
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.  
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.  
N. C.: Dillard Paper Co.  
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.  
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.  
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.  
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.  
R. I.: John Carter & Co.; Narragansett Paper Co.  
S. C.: Dillard Paper Co.  
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.  
TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.  
UTAH: Carpenter Paper Co.; Zellerbach.  
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.  
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.  
WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.





## ... and it's no museum-piece today!

During the war, America's advertisers couldn't take to the woods to help fell trees. They did take to the printing press to help sell the salvage of waste paper and the conservation of new.

Thus, the printing press, in a certain sense, served as a war-time ax.

But its work in this capacity is not over, and it must be used as a post-war ax today. Pulp for paper production will continue to be short of demand, and Uncle Sam still needs the concerted support of advertisers in helping him sell.

It is the hope of "Paper Makers to America" that more and more users of Mead Papers, including the Mead, Dill & Collins, and Wheelwright lines, will not forget, in their own plans for printed selling, the great opportunity to be of continued service to their country in its reconversion from war.

★ ★ ★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

**THE MEAD CORPORATION**



**"PAPER MAKERS TO AMERICA"**

**Bonds of the U. S. A.—Still the Best Buy in Paper Today!**

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 • SALES OFFICES: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS • PHILADELPHIA • BOSTON • CHICAGO • DAYTON

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



**MY ATF CHIEF HELPS  
HOLD OLD CUSTOMERS  
AND WIN NEW ONES"**

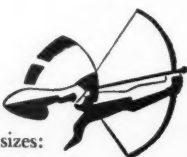
That's the way Ralph S. Inman, President of Finger Lakes Press, Inc., Auburn, N. Y., meets the modern demand for letterpress and offset lithography in the same plant. His ATF Chief offset press turns out broadsides, advertising literature, and form and rule work. He says: *"We get good coverage, accurate register for color, and absolute fidelity of reproduction."*

But there are many other reasons why the ATF Chiefs are liked by letterpress printers. For instance, the precise adjustment of the water control, a feeder that handles even tissue paper, and ample clearance for working on plate and blanket cylinders. These and many other features of the Chiefs make a day's production easier, better, and more profitable.

ATF Chiefs and ATF Kellys make an ideal team for the modern printer. When civilian needs can again be met, ATF will have everything for an offset department from darkroom to pressroom. Right now any ATF press can be reserved for postwar delivery. Ask the man who represents ATF for a copy of "Offset Answers," and to tell you all about the ATF Civilian Priority Delivery Plan, or write to us direct.



ATF CHIEFS  
are made in three sizes:  
14x20; 17x22; 22x29



## American Type Founders

200 ELMORA AVENUE, ELIZABETH B, NEW JERSEY





## *The Symbol that means what it says*

Almost every business and every office has its flagpole and its flag. In this war, more than ever before, American business proved that those flags are no idle symbol. They fly over one of the mightiest forces in the history of the world—the forces of American industry that waged total war to the absolute limit of their mighty abilities.

We are proud to serve American business . . . proud of the part so universally assigned to Howard Bond in coordinating these great efforts.



Keep Your War Bonds!

# HOWARD BOND

*"The Nation's Business Paper"*

THE HOWARD PAPER MILLS • URBANA, OHIO



BOEING B-29 SUPERFORTRESS

## *THE COURSE OF VICTORY WAS Plotted on Paper!*

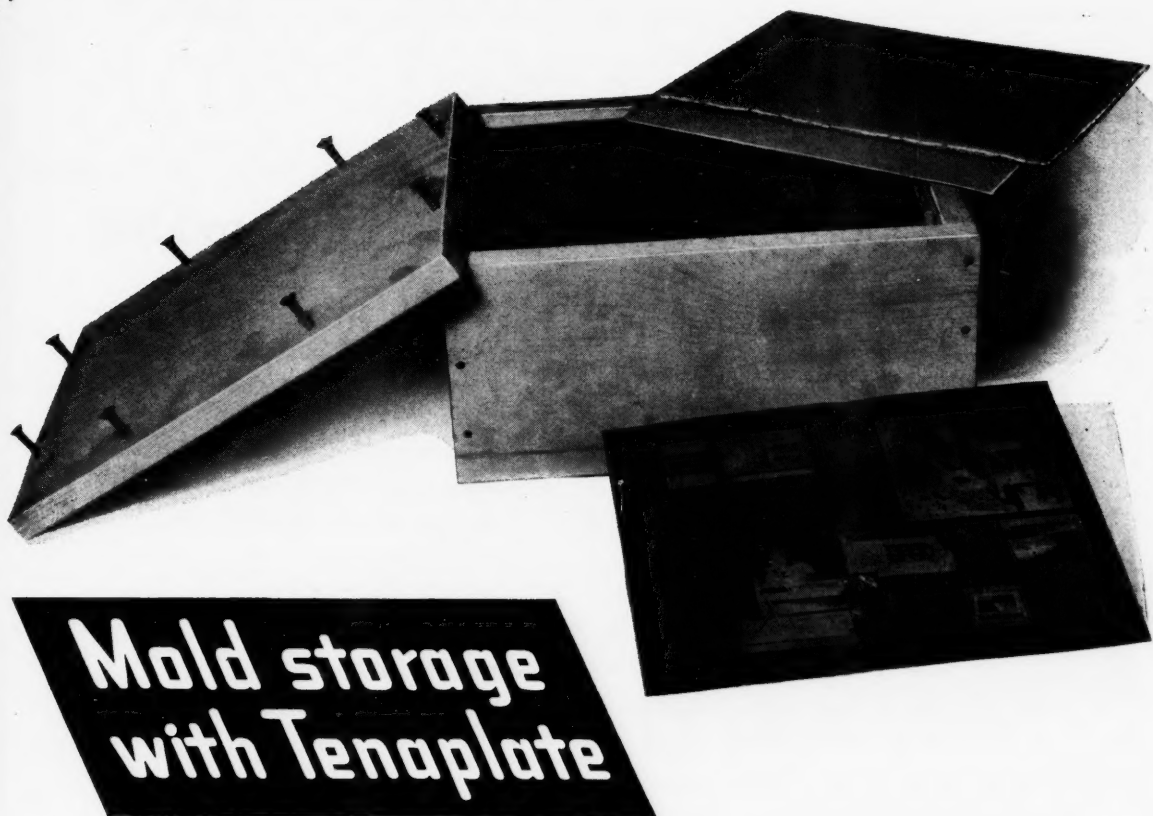
WHEREVER men were fighting, paper was a valued ally. It flew with our air forces, sailed with our fleets, moved forward with every fighting man and from far-flung headquarters coordinated every detailed step. To produce paper—to process, print and distribute it under wartime difficulties in anything like adequate quantities—was a war-job of first importance. A job into which we've put everything we had.

# Maxwell

*Bond & Offset*

THE MAXWELL PAPER MILLS, FRANKLIN, OHIO





## Mold storage with Tenaplate

the questions...

"What will we do with all our electrotypes?"

"Where and how can we store them?"

These are two of the "headaches" long endured by the printing industry.

Your electrotyper has the answer. Just let him mold your forms in Tenaplate!

You can then file or pile your Tenaplate molds as illustrated above *and in 15% of the space needed for electrotypes*. They'll be good as long as you're in business. Then you not only have a safety in case of breakdowns in short

runs, but you can immediately recover your type metal.

If the occasion requires you can ship your Tenaplate molds and their light weight saves money, time and energy in transportation and handling.

Give your electrotyper the "go ahead" on Tenaplate molds—and you'll permanently "liquidate" your electrotype storage problem.

Specify—

**TENAPLATE**

**TENAK PRODUCTS, INC.**

610 FEDERAL STREET, CHICAGO 5, ILLINOIS

# *This is it . . .*

## your opportunity . . . NOW . . . this red-hot minute. Act Fast. Wire

*Procrastination will kill this chance for which you have waited three years. Limitation order L-226 has been revoked. Now you can order without getting permission from WPB and without having to trade in your old folder (unless you want to).*

*But, hundreds of thousands of dollar's worth of orders for the sensational all-buckle Baum Automatics are piling in. To avoid months of delivery delays, WIRE that order NOW . . . this very red-hot minute.*

### WHICH SIZE DO YOU NEED MOST?

No. 1. The seven-fold 17x22 Baum Automatic. . . \$1585.00 complete

No. 2. The eight-fold 22x28 Baum Automatic. . . \$1960.00 complete

No. 3. The nine-fold 25x38 Baum Automatic. . . \$3110.00 complete

Everything included, viz.: precision-built folder and suction pile feed; two motors (for any current) and large Leimann pump; pasting-trimming devices and commercial perforating equipment (for multiple perforating, both directions simultaneously); complete assortment of cutters, scorers, book perforators, et cetera.

Additional folding plates, if eleven folds desired, can be added to the 25x38 for only \$200. The 22x28 size can also be furnished with ten folds, 4-3-3. Also the 14x20 size is available but don't buy that too small, impractical size, please. Prices f.o.b. factory. Terms 3% ten days or pay-for-itself terms.

Save 100 hours on every 100M booklets hereafter. Eliminate the slow, costly wire-stitching and trimming wire-stitched booklet operations. On your all-buckle Baum, when it's folded, it's finished. Capable of 6,000 finished booklets an hour.

We would like to be able to supply the whole world with this indispensable time-saving, cost-cutting, four-operations-in-one, simple automatic machine that is a complete bindery within itself. One day's mail, for instance, brought three inquiries from India. Exports must wait, however, until this country is served. First, the Armed Forces, then YOU.

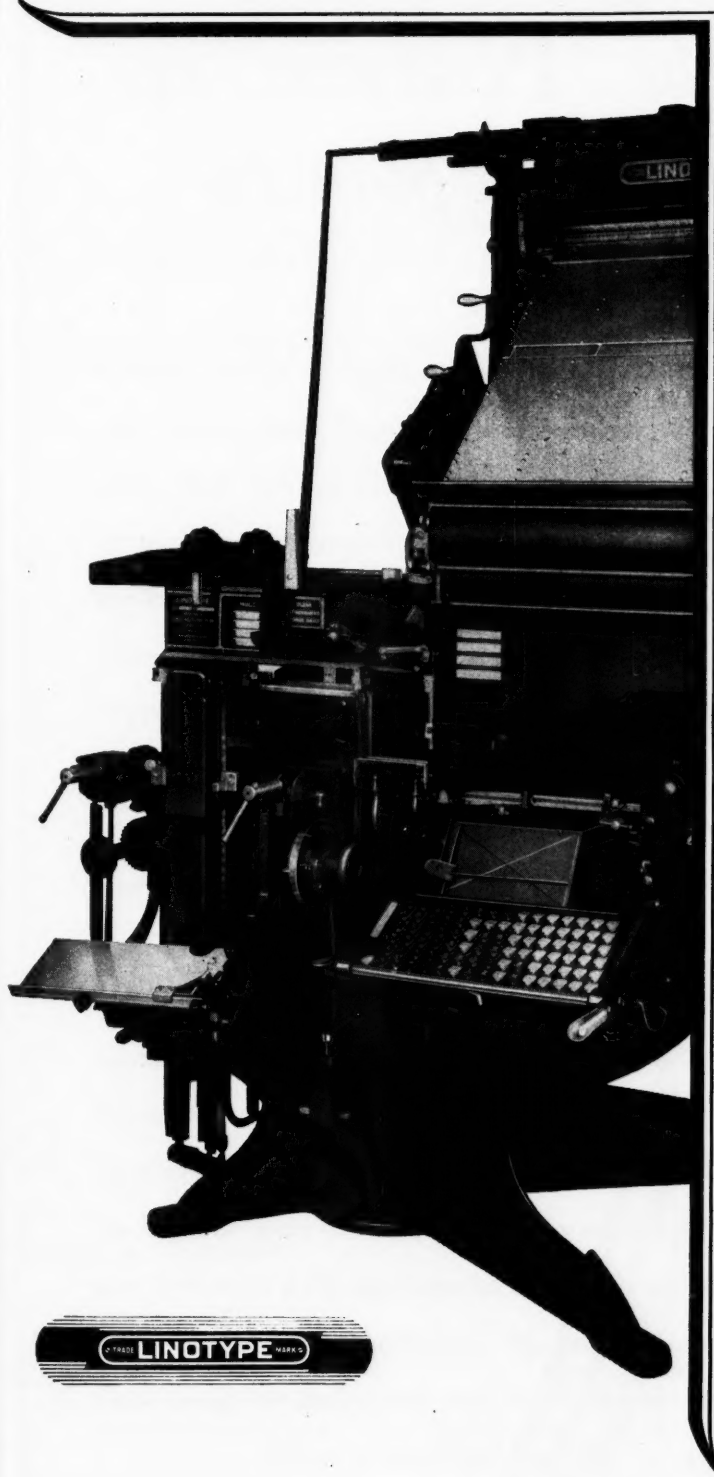
One of America's foremost lithographers writes: "Our three all-buckle Baum Folders have returned us a net profit of fifty times their cost."

Our prices today on all models quoted above are four figures less than any other job folders that fold similar size sheets, in fact are less than known manufacturing and merchandising costs, but we hope to lower our costs by tripling prewar production and tripling the number of jobs for returning G.I.'s—God bless them!

# RUSSELL ERNEST BAUM

615 CHESTNUT STREET, PHILADELPHIA, PA.

# Accentuate the Positive!



MEN WHO ARE responsible for results constantly put their stamp of approval on Blue Streak Linotypes. Maximum production with minimum maintenance cost is the inevitable verdict.

*"I cannot but praise the Blue Streak and report that it is filling our needs beyond expectation,"* writes a mechanical superintendent. *"It seems trouble-free and distributor stops are so few that I cannot remember when we had one."*

We know that the people who must get out the work respect dependable equipment more than any other quality. Hence, Blue Streak Linotypes.

Ask your Linotype Production Engineer about the model best suited to your needs.

## LINOTYPE

BROOKLYN 5, NEW YORK

New York City • Boston • New Orleans  
Chicago • Los Angeles • San Francisco  
Canadian Linotype, Limited • Toronto

★

**Buy Bonds—Victory, Valor, Vision,  
Vigilance—Buy Bonds!**

Linotype Garamond Bold No. 3 and Granjon Series

# THIS IS IT!

*This is the "Postwar" we were planning to plan for...*



And thank God it came sooner than we planned! But now the reconversion job is a real one. The problem of the returning veteran is immediate. The business of building markets—to keep the wheels turning—to keep employment and income up—is today's order of the day. Postwar is no longer something to dream about. *This is it!* Our new responsibilities in many ways are even bigger than those of war days—almost equally important. They involve people and their futures in a demobilized, free-enterprise peacetime economy. And yet these responsibilities are not complex. They are essentially not much more than a challenge to get back into competitive selling just as quickly, just as efficiently, as we possibly can. Our Postwar blueprint as it stands now, looks something like this: Put the final polish on new products—line up raw material sources—reconvert—advertise—sell! The time is here for planning to give way to action. These are the things to do—*but fast—and well!*

*Courtesy of Olmsted & Foley, Minneapolis*



# The Inland Printer

J. L. FRAZIER, EDITOR

THE LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

PUBLISHED BY MACLEAN-HUNTER PUBLISHING CORPORATION

## Community Projects Offer Opportunities for Printing

**O**PPORTUNITIES for a business that most printers have not ordinarily developed lie in local government from the smallest municipalities to county and state agencies. The lessons taught during wartime now show up in peacetime relief the fact that various divisions of civic, state, and county governing bodies must not only report to the people they serve *after* their job is done, but must also explain what they aim to do *before* they start.

The alert printer, awake to postwar business leads, will survey his community for contemplated civic projects or for those already in the planning stage. He will solicit the job of producing a brochure that will not only "sell" the project to those it intends to serve but will, in addition, go a long way to justify the aims of the project and its necessary expenditure of public funds.

The great good achieved by keeping the public fully informed was demonstrated over and over during the war by the Federal agencies who used printed advertising in its most lucid, direct, and appealing forms to explain their activities, describe war bond offerings, and push conservation drives for waste fats, paper, and scrap.

### POTENT WAR ADVERTISING

Gone were the dull leaflets, unrelieved by illustrations and printed in black only. Disregarded were the unillustrated, uninteresting, and largely unread folders which were typical of government literature in the period of the 20's and 30's. Crack graphic arts experts enlisted from leading printers, advertising agencies, and art studios throughout the

country were given the job of *selling* war bonds, *saving* waste paper, *conserving* cooking fats, *recruiting* Wacs, and *winning* Victory.

And sell, save, conserve, recruit, and win they did. The part the graphic arts played in winning the victory is too well recognized to elaborate here. But the important lesson taught by wartime experience must not be lost. Those responsible for the production of government printed matter during the war were not instructed to get out a *folder*, print a *poster*, or issue a *set of instructions*. Instead, they were informed what the job to be done was, what *results* were to be achieved. Then, by profuse use of art, by effective handling of color, and by expert direction of the processes of the graphic arts, they set out to achieve those results.

### PUBLICITY FOR THE PUBLIC

That is the lesson all buyers of printing need to understand in this postwar period. And it is the printers that have the job of guiding buyers to the realization that they should entrust the *means* of getting results from printed advertising to their printers, that they should not limit their printers to the role of "yes men"—and then blame them for poor results.

A fertile proving ground for the ability of printers to show their mettle in the planning and production of printed material lies in the field of government. Today there is hardly a city, a county, or a state that has not projected some public work or some enterprise the details of which need further elaboration to the people in the district con-

*Printer designs book for the State of Illinois which informs taxpayers how public funds will be expended*

cerned. And the very fact that governmental agencies are the ones to contact, points the way to the role of the printer in planning the desired piece because local governments, with almost no exceptions, do not have men on their staffs who are trained to design, write, or produce such a piece.

A typical example is offered by the experience of the Postwar Planning Commission of the State of Illinois. More than a year before peace came Governor Dwight H. Green appointed a commission led by Chairman Anderson Pace to plan for the postwar period and to survey the resources of Illinois with a view towards pointing the way for the people of the state, and showing others in the rest of the country, the role Illinois is prepared to play in the race for peacetime prosperity.

Executive Secretary Oscar Nelson consulted the Chicago advertising printer, the Hillison & Etten Company. He stated that the commission wished to issue a brochure that would inform its readers what the Postwar Planning Commission was, what it was created to do, how it hoped to do it, and further, list the names of the men who were appointed to serve on the fifteen committees of the commission.

### TURNED OVER TO PRINTER

Mr. Nelson further specified that the piece must be designed to be impressive enough to gain attention in the capitals of the other forty-seven states and in Washington, and to carry the weight of its important job into its appearance so that its readers, then intent on war pursuits, would recognize the approach that

was being made to problems expected to arise long in the future.

When Joseph L. Strauss, Jr., the H & E representative, pointed out to Mr. Nelson that a long list of names in type was hardly enough basis on which to design a piece to fill the specifications stated, the executive secretary offered his fullest cooperation and placed the matter in the printer's creative department.

#### PHOTOGRAPHS TELL STORY

Realizing that illustrations of the proper character would do most to impart reader interest to the piece, a number of photographs were selected for this purpose, after considerable research. The work that each of the fifteen committees was to do was analyzed and an illustration typical of the field was used in conjunction with a brief block of copy describing the scope and function of the work.

In addition, a short motto-like phrase was run in color under each photograph, serving as a theme throughout the book. A statement from Governor Green, the authorization of the legislature, and the opening letter from the chairman were featured in the beginning of the brochure along with a chart showing the structure of the commission and the names of the original members.

Paul Edwards, art director of Hillison & Etten, designed a colorful cover of blue and gold in classic feeling that compelled instant attention with its challenging title: "Illinois Prepares for Peace." An outlined map of the state on which a draftsman's T-square and triangle, symbolic of the planning for postwar, were superimposed, is the only decorative touch.

#### BOOKS ARE ATTRACTIVE

The royal blue used on the cover and as a supplementary color in the body was not only one of the colors of Illinois but also a good foil for the black halftones used in large size throughout. The book, while only 32 pages in size, made an impressive appearance bound in the matching end sheets of royal blue della Robbia, with board cover of 9 by 12 inches.

The reception of the original book was such that the Resources Committee, under the chairmanship of Dr. M. M. Leighton, Chief of the Illinois Geodetic Survey, decided to publish in similar form its comprehensive work, then in preparation, listing the resources of the state. Hillison & Etten Company was instructed to prepare a dummy which was subsequently approved.

Made up of 185 pages, the book was entitled "Illinois Resources." Its cover design was a companion to the original publication of the commission except that its color scheme was terra cotta and gold, and the emblem of the Illinois map had symbols superimposed upon it to represent the principal resources of the state. Section headings throughout and the introductory pages were designed boldly to attract and hold the reader's attention in the midst of statistical material that otherwise would have been difficult to present in an attractive manner.

#### DRAMATIZE AND HUMANIZE COPY

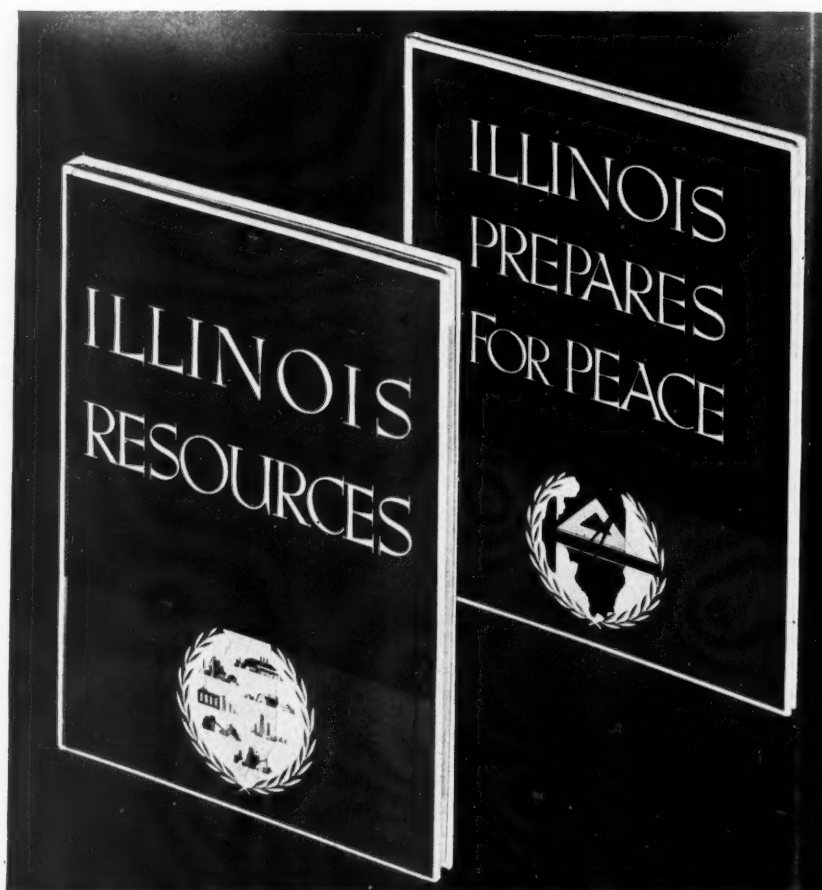
Dry statistical charts were dramatized and "humanized" by printing them in black over terra cotta background halftones which depict scenes typical of the industry or natural resource presented in the charts. Interpretive maps, some in

of Illinois. Certainly it should have a place in every school library as a reference book on the economic geography of the state. In this respect the book, as executed by Hillison & Etten, is an outstanding example of printing again performing its original function—education.

#### AIDS BOTH SELF AND COMMUNITY

While the two pieces, considered objectively, would be worthy of attention in the business and commercial field, they are of an even greater interest in the realm of government and may be indicative of a new trend toward the better information of the public.

Printers would do well to take note of this trend and encourage the increasing interest various agencies of the local civic, county, and state governments are displaying in informing their constituents of important projects. To be of service in



Classic design in blue and gold was used on covers of books produced for state by Hillison & Etten

colors or benday tints, accompany some of the charts.

Because the book has presented a wealth of information in such an interesting and graphic manner, it may be placed in the public schools

this connection would not only be aiding the community but would further serve to strengthen the position of the printer as a useful and important member of business and professional life.

# System of Paper Inventory Saves Time for Small Printer

Method used by Chicago plant has

proved successful for a period of

several years, with no extra clerical expense involved in keeping it up • By Harold R. Wallace

**W**ITH THE COSTS of labor and materials constantly on the increase printers will be forced to keep tabs on all phases of production more carefully than they have ever done before. Quite an important one of these phases is paper stock inventory control.

The average small or medium-sized printing plant gives very little attention to control of its paper inventory. But if the time sheets for a month were analyzed in order to determine the causes of press waiting time, a large percentage of the loss could be traced to a lack of inventory control.

For instance, an order is received in a small plant—one requiring 750 sheets of 16-pound white sulphite bond. The boss of this plant is a man who feels that keeping an inventory is an expensive, time-consuming, unnecessary bother.

He enters the order, never bothering to check the stock. ("Oh, we must have plenty on hand for this small job. I'll check the stock next time that paper company salesman comes in.") The boys in the back room lock up the type form, which is standing, make the job ready on just any old scrap laying around the press, and finally get around to thinking about the paper for printing the job.

Instead of finding a ream and a half of the required paper on the shelf, the pressman finds only half a ream. What happens?

Usually, he cuts up the 250 sheets, puts in a rush order for the additional ream, prints what he has, lifts the form, and returns to press for a second run a few days later. Or he holds the press for several hours or days until the rush order is filled by the paper company, and then prints the whole job in one run. No matter what he does, *the boss loses money.*

The least expensive difficulty that can arise when no control system is used is a loss of the cutter's time consumed in searching through the shelves for paper to fill an order.

I once worked as a production clerk in a plant without a stock inventory system. Every time a job was estimated, we searched through several tiers of stock shelves for suitable paper before we could finish the estimate.

Even after we had selected the paper we were never sure it would still be on the shelf at the time the cutter received his cutting ticket.

This is a rough idea of arrangement of shelves used for paper storage in the Kinney plant. Actually they cover a great deal more space, but the principle involved, that of grouping papers of the same sizes and colors, is just the same

But even with all of our difficulties, perhaps the boss felt that our time was worth less than an inventory system would have cost to install and keep in shape.

We have mentioned two examples of waste in the paper stock department. Every printer could add an example of his own to the list. The thing to do now is to eliminate those bugs before the high postwar costs catch up with us.

The E. C. Kinney Printing Company, Chicago, uses a simple, efficient inventory system that can be adopted successfully by any small plant—or any large plant, for that matter. To be used most effectively, the system must be based on a compact, fool-proof arrangement of the storage shelves.

The Kinney firm specializes in form work (insofar as customers will allow specialization) and most press runs are comparatively short.

By analysis of the job tickets over a period of years, Mr. Kinney has found that the great bulk of his paper tonnage is composed of four or five items. For instance, he uses a large tonnage of 16-pound sulphite bond in white, pink, and yellow. He also uses a great deal of document manila.

These most frequently used kinds of paper are, of course, ordered in

WHITE	PINK	CANARY	BLUE	GREEN	GOLDENROD	ASSORTED
17 BY 22 BOND	17 BY 22 BOND	17 BY 22	17 BY 22	17 BY 22	17 BY 22	17 BY 22
17 BY 28 BOND	17 BY 28	17 BY 28	17 BY 28	17 BY 28	17 BY 28	17 BY 28
19 BY 24 LEDGER	19 BY 24 LEDGER	19 BY 24	19 BY 24	19 BY 24	19 BY 24	19 BY 24







# Modern Progress Charts Control Printing for the A.A.F.

Battery of boards gives a picture of status of hundreds of technical

manuals published by Air Technical Service Command at Wright Field, Dayton • By Robert K. Stone

IN WHAT is probably the largest publishing establishment in the world today, the Maintenance Data Section of the Air Technical Service Command, a battery of six Production boards, all rigged up with their bright colored pegs and strings, is the heart and brain of a highly effective centralized system of publishing, scheduling, and control. These six glorified peg boards have been set up to tell at a glance the complete up-to-date story of the status of several hundred technical manuals and other printed materials in all stages of publishing production.

As the chief source of printed material for the Army Air Forces, the Maintenance Data Section is a busy Government office. Here, at Wright Field, near Dayton, Ohio, hundreds of civilians, GI's, and officers are engaged in every phase of the graphic arts. They produce tons of technical order handbooks, charts, printed drawing catalogs, books, forms, blue-prints, and many voluminous parts lists. Men and women all over the world who must keep the planes of the Army Air Forces in perfect condition for flying turn to these publications for instruction and guidance.

## CONTROL THIRTY PLANTS

Although rush publications are generally printed or lithographed by the Wright Field Printing Plant, contracts which total millions of dollars have been made with some thirty printing and lithographing firms in the Middle Atlantic and Mid-Western states to print the bulk of this work. It is to keep tabs on the status of all these publications from the time the manuscripts and artwork are received by the Air Technical Service Command to their delivery to Government warehouses that production boards were installed.

The Scheduling and Control Unit of the Maintenance Data Section, which maintains these production boards, proudly points out how effective this installation has been in spotting and eliminating bottlenecks in printing production. Since this system has been functioning

tremendous strides have been made in shortening the length of time required for production of various publications.

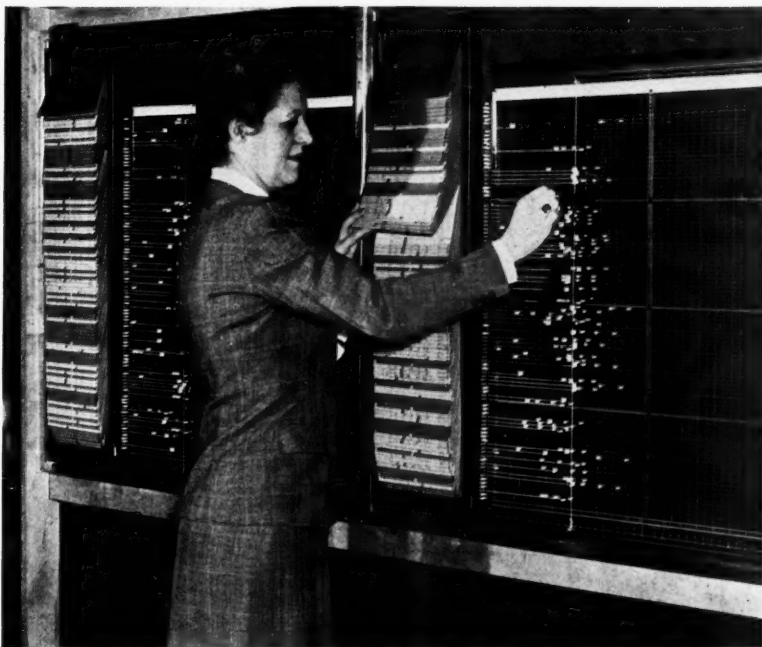
For example, handbook production time was shortened from ninety to thirty days, while the length of time required to publish a short technical order, which is the Army Air Forces "service bulletin," parachuted down from thirty to nine days. And the problems of supplying and restocking reprints have been virtually wiped out—whereas formerly an average of 100 publi-

5. An information source on the progress of publications in work at the Section.

6. A point of contact for originators of publications.

## GIVE DETAILS OF JOBS

Furthermore, this device is versatile enough to provide the hundred and one details so essential to the successful functioning of any control system. Here is provided a complete file of all jobs in progress, the current status of each job, and a simplified system of application of



A glance at the board gives the up-to-the-minute status of each publication in any phase of production

cations were out of stock daily, now the average has been cut to six. On many days no publications at all run out of stock.

## WHAT THE BOARDS DO

Six basic features are provided by this system:

1. Centralized scheduling.
2. Coordination of all organizational efforts.
3. Presentation of accurate overall production records.
4. Monitoring of priorities.

dates for production. This application of dates system insures an automatic follow-up before the due date, on the due date, and daily thereafter past the due date.

These production boards will also maintain an historical record on every job in progress and serve as a basic data source for the preparation of production and statistical reports. From information pegged on these boards, averages or trends can be computed and the individual accomplishments, the individual

deficiencies and weaknesses in the production chain can very easily be ferreted out.

The Produc-Trol board is a large peg board of black composition, framed with attractive chromium trim. On the left side is a series of Kardex visible pockets, which align with a double row of holes. Twenty thousand holes are drilled in each of the boards and all the holes are equidistantly spaced, five holes to the inch. One string peg, which is connected to a spring on the inside of the board, is provided for every double row of holes. The peg with the string is pulled from its resting place and by inserting it in the de-

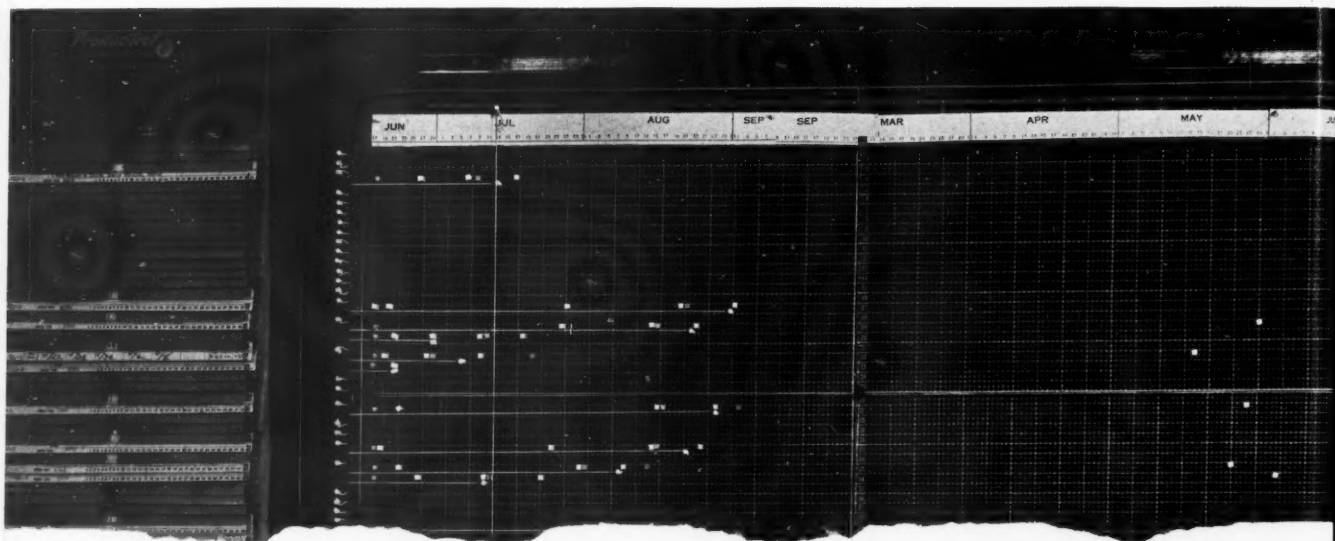
when information written on the peg is desired. All four types of pegs come in twelve vivid contrasting colors.

The Produc-Trol board installation at the Scheduling and Control Unit of the Maintenance Data Section, Air Technical Service Command, is set up to cover a period of six and one half months, with each horizontal hole representing a single day. The heading strip printed with the month and day is pasted into position at the top and bottom of the board to align with the vertical rows. The following color peg system is used to indicate the status of a job:

vertical cord. If exactly on schedule it will just reach it and if ahead of schedule the white cord will cross over and extend to the right of the axis of the vertical cord.

Actually these two cords are the ordinate and abscissa of a graph, and the number of holes that the horizontal cord is to the left or the right of the vertical cord is the number of days behind schedule or ahead of schedule.

Since statisticians claim that supporting data should always be available with every chart, the visible Kardex cards, filed in pockets on the panel at the left, contain the complete story which is so graphi-



sired position on the right, a white bar is made.

The board can be calibrated by pasting a printed heading strip at the top to indicate the units, days, months, years, hours, or whatever unit of time or quantity is desired. A vertical string, which extends from the top to the bottom of the board, is used to indicate specific periods, such as today, last week, same day, or any future date, and is movable to any position.

#### USE SYSTEM OF COLORS

Pegs of various colors, such as small signal pegs, which are available plain or printed in one letter or number, are used either singly or in multiple to provide any required combination of numbers or letters. Round shoulder pegs, which are slightly larger than the small signal pegs, and square shoulder pegs to provide a distinctive shape are also part of the system. Oblong shoulder pegs are also used, to provide a continuous heavy horizontal bar, or

View of Produc-Trol board showing position of yellow vertical cord indicating current date. Note that some jobs, as indicated by the white horizontal cords, are forty-five days ahead of schedule. Visible record at left gives details of jobs. Air Technical Service Command Photos

*White Square Peg*—Date In. *Blue Square Peg*—Due out of Editorial Section. *Pink Square Peg*—Due out of Composition. *Green Square Peg*—Due out to Printer. *Yellow Square Peg*—Due into the Warehouse. *Red Square Peg*—A contemplated delay in printing. *Red Shoulder Peg*—Immediate attention—must have daily follow-up.

#### BEHIND SCHEDULE SHOWS AT ONCE

Each job is scheduled by locating the pegs along the time scale on specific dates. The white horizontal cord peg is placed to show the actual progress of the job as of the current date, and a bright yellow cord placed vertically on that date.

Therefore, if the job should fall behind schedule the white horizontal cord will not reach the yellow

cally and clearly portrayed on the production board. Simplicity is the keynote of this system, and only a few hours of instruction were necessary to teach the clerk to maintain the board schedule.

#### BASED ON GANNT CHART

To the professional statistician and management engineer the Produc-Trol board is quite a clever refinement of the Gantt progress chart, which was invented by the late Henry Laurence Gantt, the man who was called "the greatest engineer that America has ever produced." The board, somewhat like the Gantt progress-chart, compares the amount of work done in a given time with what should be done, and emphasizes the reasons for failure of the plant to attain that standard of production.

In 1925, Karl G. Karsten, the foremost authority on both charts and graphs, declared that the greatest contribution to chartmaking from any single source was the Gantt

Progress Chart. It is unquestionably the most powerful graphic device for business and for all executive and managerial purposes. Professor Karsten predicted twenty years ago that "in the course of time the Gantt progress-chart will come to be recognized as the *sine qua non* of management, whether it be sales management, office management, or production and factory management." The outstanding success of the Produc-Trol board testifies to the accuracy of his prediction.

However, it took an engineer, F. Lloyd Wassel, to develop this new production board early in the war. Mr. Wassel's genius lay in his ability to give a touch of glamour and to introduce the element of changeability to the Gantt Progress Chart.



### Some Easy Ink Tests

At times, in both ordinary printing and when using "wet" inks, it is important to know the relative viscosity of two inks. A simple test may be made by patting out a little of one ink on the tip of a finger of one hand and a bit of the other on the tip of a finger of the other hand and then quickly, as at printing speed, pressing the two films of ink together and withdrawing them. It will be found that the stiffer ink has lifted the softer.

As is well known, harder surfaced papers, such as rag content writings, require stiffer bodied inks than softer surfaced papers. The flow of a mass of ink on the mixing slab indicates whether the body or flow of the ink is suitable or not to the paper to be used. Thus an ink suitable for use on cotton content writings, in the mass, would flow very little on the slab. (An ink that would not flow at all in the mass on the slab would be difficult to work without mechanical or manual agitation in the fountain to force it to follow the fountain roller and if the ductor *could* pick it up from the fountain roller and transfer it to the ink plate or other rollers, such a short ink would tend to ball up on the inking system.)

Surfaces not so hard as cotton writings take softer inks and the more pronounced the softness of the paper's surface, the softer the body of the suitable ink may be. These softer inks show the nature of their body by the extent to which they flow in the mass on the mixing slab. By noticing the flow of the different inks that work well on the different papers it is possible to build up a useful table of ink and paper suitability that will pay dividends.

# We Want to Train a Proofreader

Careful selection of person to be trained most important item in obtaining competent proofroom employee • By Edward N. Teall

● THE SUBJOINED LETTER sent by a printing house in Canada brings up an interesting and extremely practical subject: the training of a new proofreader. The writer says:

We are a commercial printing plant with the usual run of general work, factory forms, advertising, school and college magazines, *et cetera*. We want to train a new proofreader and we want to do it in the least possible time. We realize that probably the best way is for her to hold copy for some time, but this may not be practicable in this case. We have a copy of the University of Chicago Press Manual of Style, and a very good dictionary and a few other books which might prove useful. If you feel that this matter belongs in *Proofroom*, and you would care to discuss it, we shall be grateful.

This is a large order, but its apparent difficulties constitute a challenge *Proofroom* cannot decline.

To begin with, the whole thing depends on the material with which you will have to work—meaning, of course, the human material. It has been said that nothing worth knowing can be taught, but I don't see much sense in that. An eager and determined student can go further, no doubt, without a tutor than a dull and indifferent pupil can go with the best of instruction. But it

takes a lifetime to learn proofreading from A to Z—and the lifetime is apt to run out with some things still to be discovered. That's partly what makes the work interesting.

It is to be hoped that this (presumably) young person appreciates adequately her good fortune in having this opportunity for an entrance into and advancement in the fine field of proofreading. She should not expect too much; proofreaders don't die rich. But as a rule they live comfortably; and they die fairly happy, in the consciousness of good work faithfully done. If the young apprentice has had experience in a well run business office, she should be willing to accept discipline along with opportunity; to take responsibility without shirking—and without trying to tell everybody else what they must do or not do.

Let me say a word to the person who will break this young person in on her new job: Please do not give her any but constructive suggestions. Don't emphasize the difficulties of the task; stress its pleasures and ultimate rewards (in self-education and satisfaction). It has always seemed to me that in school or college, or in a new job, the first few weeks or days are vitally important in determining a person's future. If you make a good impression on your teacher or employer, it is likely to hold through many trials and tribulations. Also, if you don't get off to a good start, it is doubly hard to better your standing.

The beginner needs to be treated with patience and sympathy; not to be coddled, but also not to be bullied, or driven too hard. Facts are no good to him unless he assimilates them, makes them his own. If he is worth his salt, he will learn fast and hang on to what he learns. But a word of council will lessen the labor and will also cut the time needed for development of the beginner's potentialities. This is not gooeey theory; it is straight working stuff. Try it, you good folks up there in the Dominion.

Now for the more "practical" side. You evidently appreciate the importance of working books in the proofroom, and that's a fine start. What is needed is not a big library, but a shelfful of really serviceable



In his vivid and factual painting, "Melting Stainless Steel," Peter Helck has given expression to the intensity of activity in a steel mill.

This is one of a series depicting the making of stainless steel that the outstanding illustrator of industry is creating for Rustless Iron and Steel Corporation, Baltimore, Maryland. The original painting is 36 by 44 inches, and was intended primarily for a calendar illustration where it was reproduced by offset in seven colors.

The four original paintings of the series have been displayed at the National Metals Congress in the exhibits of Rustless Iron and Steel Corporation, and have been very effectively used in other forms of advertising.

The Editorial Development Division of the Charles Francis Press, New York City, prepared the calendars, folders, and advertisements. The four-color process plates were used for our cover through the courtesy of that agency and its client.



books. A dictionary is indispensable; style books are helpful—but of course each one represents a single establishment's requirements. One excellent book for young proofreaders is Alfred Highton's "Practical Proofreading," which could be ordered through THE INLAND PRINTER's book department. The I.P. will tell you titles and prices, if you ask.

Of course, your young reader will need to be shown that while speed is desirable, accuracy comes first. If she works for accuracy, speed will come—if she really is cut out for proofreading.

She will find it well worth while to study grammar—in a practical, not pedantic way; also punctuation and compounding. And of course, spelling is of vital importance. No doubt your young reader will need to understand realistically the differences between British and States spelling—not merely *colour, color; centre, center, et cetera*, but also *cheque, tyre*, and the like. (Though I do really believe the old-time differences are becoming less and less, it is still good to know these things in a workmanlike, not to say artistic, way.) Such differences as *traveller, traveler*, and *kidnapper, kidnaper*, still hold on quite stoutly. A good speller is well along on the way toward good proofreading.

So we come finally to the most practical consideration of all, the training in the actual details of the work. The more contact that you can give the young person with the shop, the sooner she will become qualified for useful service in the proofroom. She will need to have, and to use, judgment. She mustn't pester the shop. But she can talk with printer folk when off duty, and learn a lot about what type is and how it is handled, as well as how the presses figure in production.

One way in which this young person can educate herself for the new work would be to dig up a collection of old proofs and follow them through the mill—first proofs and first and second revises, galleys and page proofs, also finals for the press.

Please don't rush this beginner; don't expect miracles of speed. Give her time. Give her good coaching. Make her feel that she is an integral part of the business of production. I never did think the right way to teach a kid to swim was to throw him out of the boat; he may learn to keep himself up in the water, but he will never have real confidence, he will always have a haunting fear. If your "prospect" is well chosen, she will abundantly repay good coaching.

## Color Photo

VIA

## Short Wave Radio

THE INLAND PRINTER is always the first to keep up with the "firsts" of the Chicago Tribune in its successful pioneering in the use of color on newsprint. The insert facing this page, the Big Three at Potsdam, is a reproduction of the first news color photograph ever transmitted by radio for publication. It appeared in the Tribune on August 9.

In its issue for May, 1938, THE INLAND PRINTER contained an insert on newsprint of an advertisement in color from the Chicago Tribune. A year later, a newsprint insert reproduced the first photo of a spot news event pictured in color in a daily paper simultaneously with the story of the occurrence. The picture carried in THE INLAND PRINTER was one of three full-color photos used to make up a full page in the Tribune, each requiring its own set of four-color plates. Production of page from photographs to printed newspapers was accomplished in ten hours.

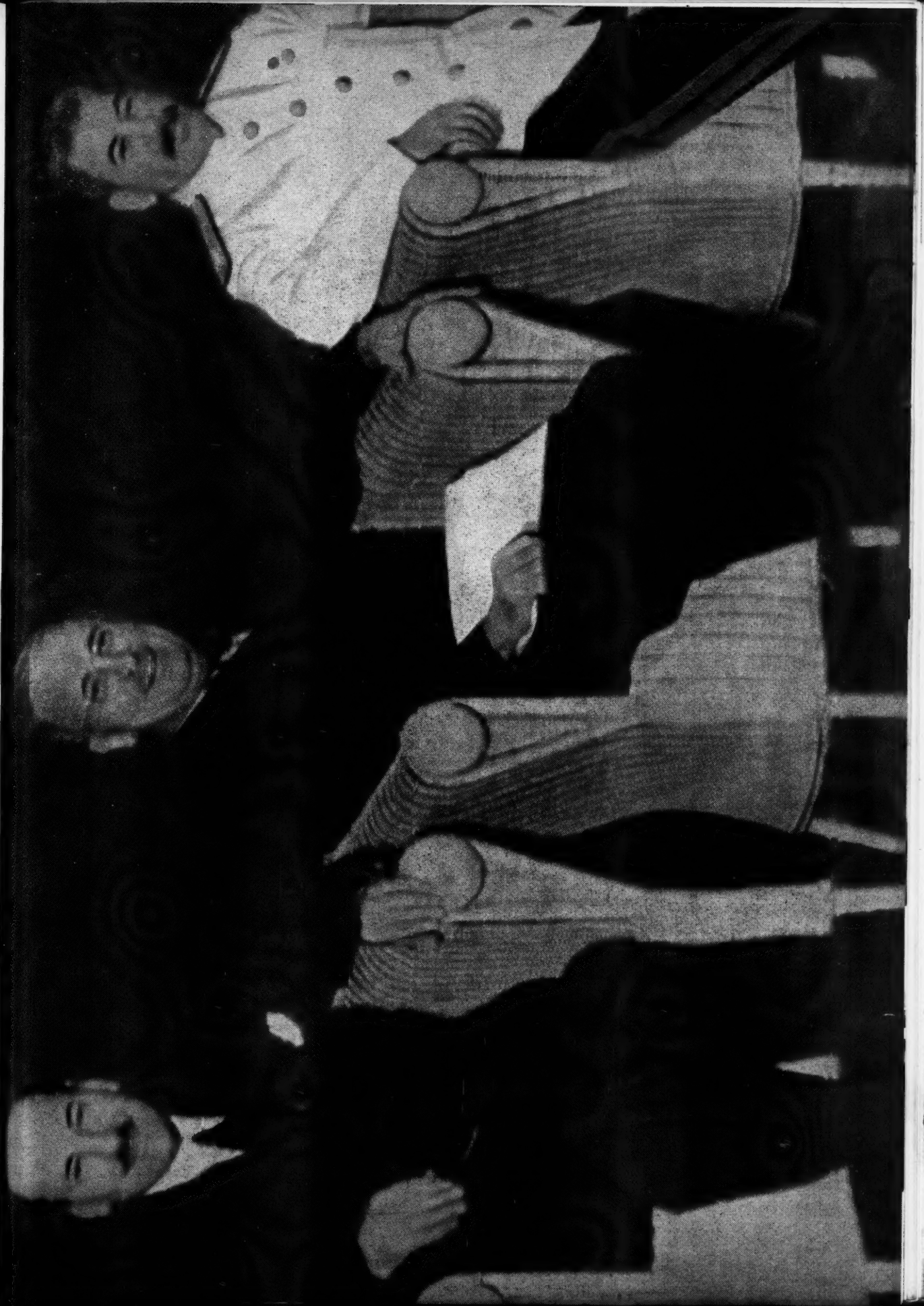
In September, 1939, we reproduced on newsprint another Tribune first: a color photograph of Roosevelt welcoming Britain's King and Queen to Washington. It was taken June 8, printed June 9, along with the news story, and was the first time Associated Press wirephoto facilities were used by a daily paper to present a spot news photo in color.

The historic meeting of Truman, Attlee, and Stalin at Potsdam was photographed by an army pictorial service photographer who used a special camera that exposed three negatives simultaneously, each through a different type of filter. Three black and white color-separation prints made for the red, blue, and yellow were transmitted by radiotelephoto from Berlin direct to Washington, and then dispatched to Chicago.

In the color engraving department of the Chicago Tribune, three plates were made from the prints, with a key plate for an impression in black. The key plate was made from the same print as the blue plate. The engravers were aided by a carbonyl color photograph as a color guide. It was made in the color studio of the Tribune from wirephoto negatives of the original radio prints.

According to a Tribune article by John Menaugh, details for making the transmitting color photographs by radio were perfected by the Signal Corps' army pictorial service, under the direction of Brig. Gen. Edward L. Munson, Jr., and the army communications service, directed by Maj. Gen. Frank E. Stoner. Over-all supervision was by Maj. Gen. Harry C. Ingles, chief signal officer of the army.

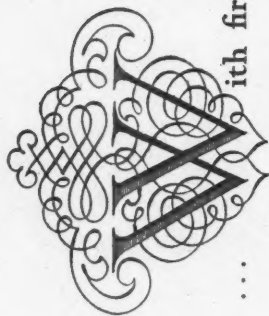




# IN COMMEMORATION

of our great Victory over the enemies of freedom, we join the rest of the world in a prayer of thanksgiving. We remember the suffering, the anguish, and the supreme heroism that have gone before this hour of triumph, and pause to thank the millions who have fought and died that we might see this day. May the allied nations who fought together for Victory, work together now for a just & lasting peace. And may the peace bought at so costly a price be our inheritance...to protect, strengthen & cherish.

MANDEL BROTHERS



... with firmness in the right as God gives us to see the right, let us finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and his orphans, to do all which may achieve and cherish a just and a lasting peace among ourselves and with all nations."

*A. Lincoln*

SECOND INAUGURAL ADDRESS, 1865

The end of the war found newspaper advertisers devoting their space to giving thanks for Victory, and other eminently appropriate themes. Most advertisements were ready to print long in advance. Two of the most interesting from a typographical standpoint and most inspiring are here shown in miniature. Chicago's premier calligrapher, Ray DeBoll, lettered the one for Mandel Brothers without great notice, but not on day of publication. Few typographical presentations of the great Lincoln's words have matched the effectiveness advertisement of Saks gives to them

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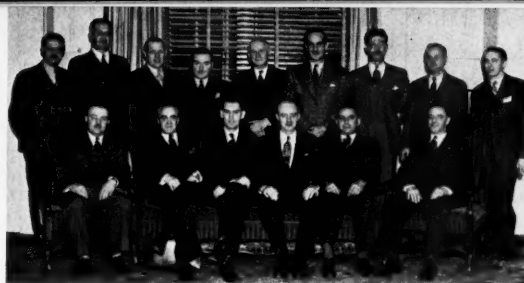
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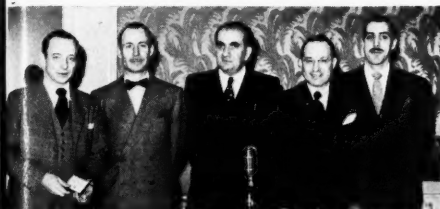
Printer craftsmen are these students of printing at Timken Vocational High School, Canton, Ohio. Instructor in charge is Lester A. Lyle. Three times successively the school has won the trophy cup awarded yearly for best printed essay in IPI contest



Montreal Craftsmen officers and board: Seated, from left, Past-president Loveland; Lafontaine, first vice-president; Morrell, president; Ross and Bonnemier, second and third vice-presidents; Farquharson, secretary-treasurer. Behind the officers are new members of board



Clarence Groetum, (left) conference chairman, with Ed Christensen who spoke at banquet during 14th District Conference in Minneapolis



Spotlight typographic artists (from left) E. Willis Jones, Taylor Poore, Albert Kner, Bob Middleton, and Dan Smith, of Chicago, are the members of a graphic arts clinic on the problems of printing design initiated by Poole Brothers



Principals in agreement made by R. Hoe & Company, R. W. Abbott & Sons, and R. Hoe & Company Limited, from left: Joseph Auer, Harold Cutright, Harry Tillinghast, Charles Abbott, Arthur Dressel, Thomas Turner, W. Huck, C. Harless



In charge of installing the new officers of the Topeka Club, Arthur Radell hands the president's gavel to Don D. Hall (extreme right). At center left is Loyde Deeter, secretary, with Arthur Baughman, who was installed as second vice-president



With broad grin, Ronald Ramsey, clerk at U. S. Printing & Graph Company, Norwood, Ohio, receives citation for service in waste paper salvage. From left to right: R. E. Hulse, Mayor Frank Ward, Mr. Ramsey, and J. M. Callahan

## News and Views:

A lion's share of our camera spotlight this month shines on hard-working members of the International Club of Printing House Craftsmen, but they share it with a group of promising young printers in Ohio; with those who have made changes or won promotions; a GPO award for a company's service and a state award to a zealous salvager of paper; and he from whom no one steals the limelight, Frederic Goudy



Elmer Blacklock, above, is now with Dayton's Typographic Service, Dayton, Ohio, in charge of design



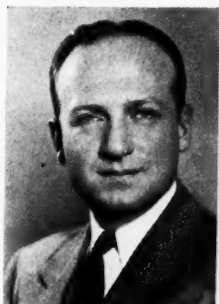
New president of NGAEA, Hupp Otto is printing instructor at McKinley School in Wheeling, West Virginia



Authority on type readability, Dr. Earl English now teaches journalism at the University of Missouri



Paul Broman, of Duluth, Minnesota, who won \$500 War Bond in IPI's essay contest



Newly elected president of American Institute of Graphic Arts, Walter Frese, the head of Hastings House



A. E. Loveland, past-president of Montreal Club, is Captain-Quartermaster in reserve army of Canada



Bird dogs and hunting are hobbies of Arthur Radell, past-president of Topeka Club, owner of big bindery



The Successor to Carl Schill, who has retired from managership of IPI's Cleveland branch is Mr. William J. Gorie



A. L. Weinsheimer (left), president of Magill-Weinsheimer Company, Chicago, with Public Printer Giegenack and award presented to the company



The always-photogenic eighty year-old dean of American type designers, Frederic W. Goudy, recently designed the first of a distinguished series of certificates for annual IPI essay contest



# OFFSET

## Careful Photography is Basis of Fine Offset

*By R. Ernest Beadie*

**T**HE STATEMENT: "Anything that can be photographed can be lithographed" set up as the catch-line in a recent trade publication advertisement displayed considerably more of enthusiasm than of any idea of enlightening the reader. If the statement were literally true, think of all the copy preparers, retouchers, dot etchers, and color correctors who are regularly getting huge chunks of filthy lucre from employing lithographers just for cluttering up offset plants.

A camera will, it is true, produce some type of recorded image on the light-sensitive material with which it has been loaded, of any object toward which its lens is pointed at the time exposure takes place. But it would really be something "out of this world" to see the result of reproductions from the unretouched result of such casual exposure. No, not everything that can be photographed can be lithographed, without first having been intelligently focused and photographed, sympathetically processed, graphically dramatized, and authoritatively imprinted, by those craftsmen.

Since photolithography is, however, as its terminology would indicate, predicated on photography, it is logical to continue the observations commenced in the June issue. We will repeat the statement that for photolithographic reproduction the darkroom type of camera has enjoyed popularity over a considerable period of time. One camera in this category offers a modern streamlined design fitted with focusing scale, diaphragm and exposure duration control, combination film and plate holder, screen raising mechanism, tilting copy board with attached lamps, transparency holder, a wide range movable lens board, and vacuum back, as well as multiple back attachment for the making of multiple negatives directly in the camera.

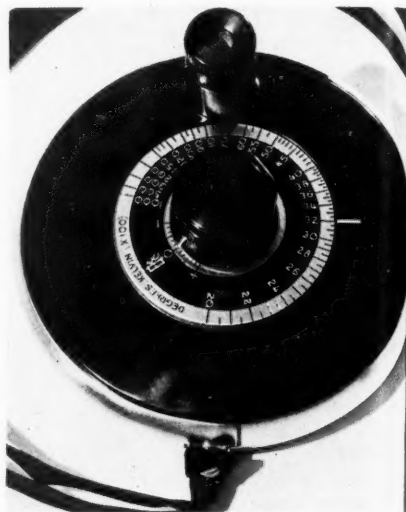
Diaphragm controls for calculation of halftone exposures and lens

stops for that type of photography have now been perfected. Halftone contact screens of the variable-opacity type have made for themselves a place in the photographic field (though it has been contended that any results obtained with this type of screen can be equally well achieved with the regular type of halftone screen) because of the greater simplification claimed for operations in which it is advocated that they replace the regular type screen. A device for the lateral reversing of the photographic image, and the straight line image reverser have been perfected, providing for a greater convenience over prisms and reversing mirrors particularly in crowded camera and processing departments.

In the illumination factors, consideration is growing for the use of the tubular fluorescent lamp, not alone for making Kodachrome and similar transparencies, but also for use as darkroom safelights, and for viewing boxes, stripping and layout table illumination. These lamps are simply mercury vapor arc tubes which have the property of converting the high ratio of invisible ultra-violet radiations present in mercury arcs into visible light. The tubes have this property because of being coated on the inside with fluorescent-containing chemicals.

In the photomechanical camera exposures, a photo-electrically operated control for governing the volume of light which falls on the copy during an exposure interval is available. Once the total light for a given exposure has been predetermined, the control is set accordingly and on the expiration of the exposure time the control either automatically turns off the illumination or sounds an alarm. It compensates for fluctuations in light, decreases the exposure time if light is unduly intense, and increases the time should less than normal volume of light be registering on the photo-electric cell of the control.

To aid the color reproducer there is the Eastman color temperature meter, an instrument for measuring the quality of light and for determining the difference in color temperatures between the various forms of illumination used in color photography. The color temperature can be regarded as the measure of relative amounts of blue, green, or red in light sources and is usually indicated in degrees.



Eastman Company's color temperature meter

Densitometers also are convenient devices for measuring and determining the density or opacity of photographic dot structures. Several instruments of this type have been introduced, one offered some years ago by the Albert Specialty Company, designated as the "Marshal" densitometer, being of particular advantage to the photographic operators because of the long arm which permits the accurate reading of even the center areas on 16- by 20-inch fields.

The following information may be helpful to those who have been faced with the forming of a moiré in halftone color reproduction. This



pattern (or moiré) is formed, especially in the darker tones, even when the color separations have been made with the proper screen angles, and may be due to the fact that the two rulings in the screen have not been cemented at precisely right angles to one another. In such cases, the angles between the primary colors (with the single exception of yellow) should be as widely separated as 60 degrees instead of the usual 30 degrees.

In February of this year, William C. Huebner, through his New York City laboratory, announced the image-reversing lens, to supplement an earlier development of his, the straight line image reverser. The new lens, which will come in two series, is an additional Huebner service for the postwar period, the announcement stated. The various requirements for deep-etch plate-making, photostats, and photoengraving will be met by these two reversers.

If negative images that have the necessary sharpness are the goal, here are some "dos" and "don'ts" to keep in mind:

Have regular checkup periods for complete check on all camera parts. See that nothing obstructs the free suspension of the camera. Do not touch the camera during an exposure interval. If necessary or advantageous to expose manually, remove the lens cap with a minimum degree of friction, as the slightest vibration will be recorded on film or plate.

Always place the ground glass in the camera faced toward the lens. Make sure the ground glass is fine-grained—too coarse a grain causes image distortion. Use an f9 or f11 stop when focusing. Use an enlarging glass for viewing the image on the ground glass. Give equal attention to all four corners of the image on the ground glass. Make sure that the ground glass is in the same relative position as that part of the camera which carries the light-sensitive film or plate. See that the camera back occupies this same relative position when it is closed. Do not attempt any adjustments, no matter how minor they may appear, during any exposure interval. Always carefully cap the lens when changing diaphragm stops. Avoid contacting the lens surfaces with your fingers. Finger marks, when they do occur, should be removed immediately. Keep the lens clean to avoid having to clean it, and when cleaning is actually necessary use only those materials which are especially manufactured for this purpose.

pose. Keep lens well capped when camera is idle.

Make certain that if the camera back is equipped with vacuum or stayflat, each functions to a maximum degree. In the case of vacuum backs, cover unused portion with black paper, when but a small area is required. When the camera is

lights burning outside. Many small light leaks will invariably be detected in this manner which otherwise would escape detection until defective, fogged, or light-struck negatives are produced.

Make haste slowly, by this careful technique, before commissioning the darkroom. Streamlining the



Densitometers, like this one by Eastman, measure density of photographic dot structures

used for line work, see that the copy board has a glass cover.

Of paramount importance in successful photography, whether it be devoted to graphic arts reproduction or to the general trade work, is the possession of a completely light-tight darkroom. All rooms to be used for this purpose should first of all be constructed of well seasoned materials (wood or plastic) so that the minimum of shrinkage will take place after they are assembled.

When completed, and before being used for productive work involving the use of expensive films and plates, such rooms should be given a minute examination for defects. Several men should remain inside until their eyes become adjusted to the gloom, with all arc

installations such as immovable sinks, and drainage, and washing troughs to avoid confusion and backlash in the operations inside of the darkroom will definitely pay dividends in the matter of efficient, uninterrupted production. Adequate safelights should be installed in all corners as well as over developing trays. "Adequate lights" would also include the green type of light necessary for the handling of panchromatic films and plates as well as the customary red used when strip, line, and orthochromatic types of light-sensitive materials are being processed.

Some darkrooms, because of the absence of adequate safelights, are dangerous places in which to work and many serious mishaps have occurred when the operator at times

has been forced to work in complete darkness. Proper developing time is extremely hard to arrive at in a room in which no illumination is possible.

The ventilation is another factor which should receive attention, as there are times when it becomes necessary for the operator to remain in the darkroom for extended

these dust particles help to produce inferior negatives.

Well stoppered containers of an adequate capacity for holding the developers for different types of films and plates are a decided advantage when large consignments of film are being processed. Nothing can throw a monkey wrench in the works more easily than the delay caused when a new batch of developing solution has to be prepared and allowed to age before it should be used. The term (age) is perhaps not so well chosen, as old developers do an inferior job, and frequently are the cause of negatives that have to be re-shot. The correct terminology would be homogenize. Fresh developers have not reached this stage immediately upon being mixed even though the recommended temperature was employed for the mixing water.

In this connection, at the time they are mixed the temperature of developers is usually between 90° F. and 100° F., while the temperature at the time of use on films and plates is but 65° F.

A mechanical drying rack for the rapid drying of line negatives is another piece of equipment which is highly desirable. However, if such is not procurable or is beyond the means of those interested, a small hot cabinet is easily constructed. If it is lined with some asbestos, equipped with two or more electric lamps of high wattage, and well supplied with suspension facilities, it will be found a passable substitute for the mechanical dryer.

Close register or multiple color negatives should, however, never be force-dried but should be allowed to come naturally into equilibrium with the plant atmospheric and the temperature conditions.

Tray cooling devices such as the "Kellogg," which is also equipped with some cooling cabinets, will be of distinct advantage in the darkroom, especially during the periods of high temperature and of correspondingly increased relative humidity. These devices not only keep the containers of developing solutions at a uniform temperature but also maintain the solutions at this temperature after they are poured into the developing trays. In addition the cabinets will permit plain water for dilution of the developer being maintained at the required temperature.

Standardization of developer solutions for line work has long been accepted as basically sound and is definitely economical. The paraformaldehyde hydroquinone form-

ula for such developer given here is in wide use for paper, strip film, and orthochromatic film negatives.

Water at 90°-100°F.... 64 ounces  
Sodium sulphite..... 4 ounces  
Paraformaldehyde ..... 1 ounce  
Potassium metabisulphite.....  
..... 150 grains  
Boric acid (crystals)..... 1 ounce  
Hydroquinone..... 3 ounces  
Potassium bromide..... 90 grains  
Additional water to  
make..... 128 ounces

This developer must always be used fresh at 65° F. and for normal development of negatives properly exposed at the correct aperture, the time consumed should not exceed 1¼ minutes. At times it is found practical to use a small quantity of exhausted or oxidized developer in combination with fresh developer, this mixture resulting in a solution which will produce beautifully clear negatives with great opacity. Care must be taken not to mix in any of the oxidized developer when its color has become definitely brown, because of the fact that the resultant negative will be fogged and unfit for use.

An alternative developer for line work which has the advantage of possessing greater keeping qualities (but at the same time must be handled much more carefully) than the one previously given is as follows:

Water at 90°-100°F.... 64 ounces  
Sodium sulphite..... 12 ounces  
Potassium hydroxide, 5¼ ounces  
or sodium hydroxide.....  
..... 3 ounces and 64 grains  
Hydroquinone..... 6 ounces  
Potassium bromide.....  
..... 3 ounces and 154 grains  
Additional water to  
make..... 128 ounces

And for a two-solution developer which produces clear whites and adequate opacity in line work on dry plates, this formula is given:

**SOLUTION "A"**  
Water at 90°-100°F.... 32 ounces  
Hydroquinone..... 11½ ounces  
Potassium bromide..... 11½ ounces  
Sodium bisulphite..... 11½ ounces  
Additional water to  
make..... 64 ounces

**SOLUTION "B"**  
Water at 90°-100°F.... 64 ounces  
Sodium hydroxide..... 3½ ounces

Compound the two solutions and keep them in separate containers, well stoppered. Mix them only as required, using equal quantities of



Image reversing lens by Huebner Laboratories

periods of time. Some plants have attempted to solve this ventilation problem by the installation of one or more electric fans. The futility of this procedure is fairly obvious, and while fans may be of considerable help, the whole job cannot be left to this method.

In addition, electric fans, unless completely surrounded by all safeguards, are an additional hazard, not only to the personnel but also to the materials used. Strong currents of air have been known to displace lightweight films on the camera back and the resultant negative has been useless; while unless the floor of the darkroom and all such parallel surfaces are kept scrupulously clean, dust particles will be blown into contact with the static surfaces of films and plates. Remaining in contact with these surfaces during the exposure period

each and maintaining the mixture at 65° F. Two minutes' use should give normal development. Several precautionary measures will have to be observed in the use of this latter developer. Shake bottles vigorously and thoroughly before decanting the contents. After the development, wash the plate thoroughly for at least two minutes before depositing it in the fixing bath, to avoid the appearance of objectionable brown stains.

Another single solution high contrast developer, for use on dry plate line negatives, which will give extreme opaque solids and perfectly clear whites is:

Water at 90°-100° F.	96 ounces
Sodium sulphite	12 ounces
Hydroquinone	6 ounces
Sodium hydroxide	5 ounces
Potassium bromide	4 ounces
Additional water to make	128 ounces

The above ingredients are to be mixed in the order given. To use, mix two parts of the solution with one part of water, keeping the mixture at a temperature of 65° F. Develop negatives for a two-minute period. It is necessary to mix this developer fresh each development.

On numerous occasions it will be found advantageous to reduce the strengths of developers, in which case it will obviously be necessary to increase the developing interval.

Another very important factor in developing is that there be equal and simultaneous action of the developer on all parts of the film or plate. The achievement of this very desirable condition will be facilitated to a considerable extent if, before the films are placed in the developing solution, they are first immersed in water of a temperature similar to that of the developer for at least ten seconds. From this water they should go directly into the developer.

Chemical solutions, such as developers, *et cetera*, have recently been made to function much more adequately by the addition of wetting agents. In the case of photographic chemical solutions, a substance known as "Erosol" has been proving of inestimable assistance to photographic units of the armed forces. This or similar substances may soon be available for civilian and industrial use. *Potentialities of camera operations are now unlimited. Nothing should be considered as impossible of accomplishment in the field of photographic reproduction for the graphic arts.*

## Route to Success: No Credit Losses

*To keep your business solvent and your bank account healthy, make it easy for your customer to pay his bill • By J. E. Bullard*

● CREDIT LOSSES play a very important part in putting business men into bankruptcy. The assets of many firms in 1930 and the years after that fell below their liabilities because too many accounts due proved uncollectable or had to be collected over too long a period of time in small instalments. Any change in business conditions is likely to upset credit calculations and the end of this war will bring about many changes.

Men who have been making money ever since the war started may find it so difficult to convert to peacetime business that many of them will go broke. Retailers who have been short-handed throughout the war but, even so, have done a great deal of business, will, in some cases, experience tremendous difficulty in retaining anything like the volume they have been enjoying. Inexperienced employees among other causes

have served to build up much ill will that will be difficult to overcome. As a matter of fact, instances of this sort are likely to be found in every line of business from the retailer to the manufacturer.

The important point is that the end of the war is almost certain to make it difficult for a printer who has not watched his collections and who has been careless about the granting of credit. Because he will want to buy the new presses and other equipment he needs to meet competition, and which he has not been able to buy during the period of hostilities, he will need more than ever before to collect all accounts due as quickly as possible.

Certain procedures have proved profitable in the past. One is always to deliver the bill with the job. It has been found that when this is the practice, and is strictly followed, the customer will usually pay his bill much sooner.

If the job is delivered and then the bill is mailed a few days or a week later, many customers get the impression the printer is in no great hurry for his money and so delay mailing the check. If, on the other hand, the bill comes along with the job, there is a good chance it will be paid at once or at least will be paid in a very few days.

A change to this practice by a printer who has not followed it in the past may mean that a surprisingly large proportion of the bills are paid sooner than they were under the old method.

In the case of monthly accounts it is important that bills be mailed on the first day of the month. A business man who was experiencing difficulty in getting his bills into the mail on the first day of the month changed his system so that all bills were mailed on the last day of the month. He was able to do this because the new system made use of a small bookkeeping machine; the bill was a duplicate of the ledger account, and all the work required to mail them was to place them in window envelopes, stamp, and seal. He said this made it possible for him to have all bills in the mail shortly after closing time on the last day of the month. As a result, this businessman discovers that the collections picked up greatly.



### GOLD BADGE OF COURAGE

This commands your respect—look for it—the little gold button on a civilian's lapel. It is the only official outward indication of a citizen who has given service in the armed forces of our country and who has been honorably discharged from further duty.

More than a million of these badges are being worn today; many more will be in evidence in the months to come. The Honorable Discharge Button clearly shows the American eagle, with lofty wings spread through a circle of gold.

Give it the recognition and the respect that it deserves.



He pointed out that many people, as well as business concerns, pay first those bills which arrive first. They continue to pay until they begin to run low on money as the last bills come in. So, these last ones they let go over to the next month. If those last bills arrive late the next month, they may again be allowed to go over, and as the amount becomes greater it becomes more and more difficult for the customer to pay it at all.

Experience has demonstrated that the first step in collecting promptly is to send bills promptly. Deliver the bill for a job with that job. Do this whether the customer has an open account with the printer or not. Mail monthly bills on the last day of the month if it is at all possible to do so. If it is not possible, then it is a good idea to examine the book-keeping system used and discover if any changes can be made which will make it possible to mail all bills on the last day of the month or not later than the first day of the following month.

In the case of bills not paid by the tenth, except in those cases where the customer makes it his practice to pay at some other time and can be counted on to send his check on that day, a follow-up is in order. This can be a printed form with space for the name of the customer and for the amount due. It can be worded similar to the following:

"As we have no record of having received a check from you yet this month, we are wondering if you received the bill which we mailed you. In case you did not, the amount was \$\_\_\_\_\_."

This is not exactly a dunning letter, yet it does call attention to the fact that the printer would like to have his money. Another notice may well go out on the twentieth of the month to those who have failed to pay their bills. It may suggest that a check would be welcome. It can be diplomatic and ask if the customer has overlooked or lost the bill, and again tell him how much he owes.

Such a plan as this serves to keep on reminding the customer that he owes the printer money, and such reminders help to bring in collections. Because some of these customers may find it much more difficult to pay their bills since the war ended, it is of importance that all bills be collected as promptly as possible toward the end that when conditions change there will be a minimum amount left on the books.

The average individual or firm will pay promptly if constantly followed up. Even those who enjoy a

high credit rating may become slow in paying if the printer is slow in mailing his bills and does not follow up to make collections.

Some individuals and some firms make it a practice to pay all of the bills they owe on certain days of the month. The exact day does not matter so much as it does that bills are received before a start is made in writing checks.

In the case of some accounts it is necessary to make a personal call to collect. The bills will be paid if somebody calls and collects them. Payment is put off if nobody calls. This is due perhaps to forgetfulness or to just pure carelessness. When such customers get behind, they are likely to feel certain that they have made some payments which have not been credited to them. It helps to give them a receipt signed by the person who does the collecting.

It sometimes helps to use a receipt book which makes a carbon of the receipt. Even then, those who are irregular and careless about paying what they owe too often do not bother to keep their receipts or records of all payments made. Even though they will pay eventually, it is a good practice to collect from them when the jobs are delivered.

With the case of every customer there is a limit to the amount of indebtedness which can be safely extended. This credit limit may be determined by the ability of the customer to pay or by the maximum the printer can afford to have owed him by any one customer.

When a printer extends credit he is lending his money to the customer for the period that the bill remains unpaid. If he lends more than his capital will permit him to he runs the danger of becoming insolvent. Therefore, it is wise to determine in advance the maximum

it is safe to have on the books and to limit the credit extended to each customer in such a manner that the total amount never exceeds the determined maximum.

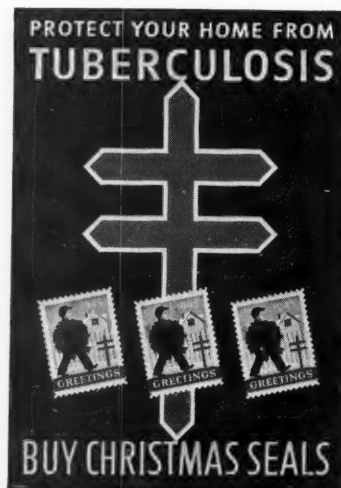
A man who started a little garage used this line of reasoning to keep on a strictly cash business. Some of his customers probably did not pay cash to anybody else. Some of them, in fact, were rated in the millions of dollars. It did not make any difference to our garageman, however, how good a rating a customer had or how promptly he paid monthly bills. He explained to them that because his capital was so limited he could not extend credit to anybody. This line of reasoning made such a good impression on some of his best customers that it actually served to bring in more and more business.

When he finished a job and the customer came in to get the vehicle, he made out and mailed a bill before the end of the day. He said it was rare when he did not receive payment within twenty-four hours after mailing the bill. As a result his credit losses were very small. The most interesting point in regard to this man, however, is that he was able to make a strictly cash system bring in business. He sold the idea to his customers so thoroughly they actually liked it and felt they were gaining by it, as they were.

There is good reason to believe that at least some of the new printers who will be going into business now will apply the same method to their businesses. It is not likely it would be so easy for an established printer to change to a cash basis, but he may be able to now that the war has ended, by pointing out that he needs every cent of his capital to buy the new presses and equipment he must have to do better work.

If a sufficiently good reason exists for any course of action, and customers can be convinced it is a good reason and that the change will benefit them as well as the printer, that course can be adopted with profit. If a good reason cannot be found, or if the printer is not able to sell the idea to his customers, the proposed change cannot be made as readily or as profitably.

As a matter of fact, getting customers into the habit of paying their bills promptly, or even paying cash at the time the order is delivered, is primarily a matter of salesmanship. It may prove to be just as important salesmanship as that used in getting orders in the first place, and it may bring in business it would be difficult to secure in any other way.





## Engraver gets Novel Effects with Special Half-Line Screen



*Man's head (left). Original copy was a wash drawing, reproduced in the same manner as the girl's head, explained below, but with a variation in the camera stop used.*

Using the halftone screen as a starting point, A. E. Strugnell of the Electric Process Engraving Company, Capetown, South Africa, has obtained some novel pictorial effects with what he calls a "half-line" screen, which is a cross between an ordinary line plate and a halftone. Some of the results simulate wood engravings and are reminiscent of the early days of photoengraving, back in the Eighties before the halftone was perfected by Ives, Horgan, and others. Many of these early photoengravings were published in *THE INLAND PRINTER* in that period.

Simply stated, Mr. Strugnell's process consists of photographing a continuous tone bromide print through an ordinary halftone screen. Various effects are obtained by changing the camera stops. A contact or enlarged print is made from the screen negative. This print, sometimes retouched to strengthen lines or remove areas, then becomes the copy for a zinc plate. Some of the specimens of Mr. Strugnell's experiments are shown on this page.



*Girl's head (above). This was an attempt to imitate the paper-board effect. A continuous tone bromide print was photographed through an ordinary halftone screen, an enlarged print made from the negative, and a zinc plate made from this enlargement. The engraver states that a little retouching of the half-line bromide print would have given even better results.*



*A specimen of one of Mr. Strugnell's special half-line (55-line) screens, taken direct without an intermediary print, and used in a newspaper advertisement. The reproduction here is reduced somewhat from the original size, but you can still see the vertical line effect with the absence of horizontal lines and cross hatch in many areas, especially in the cigarette and the piano.*

*This variation of the special half-line screen was printed in "The Craftsman," annual magazine of the Cape Technical College. Note its close resemblance to a benday, and to a combination line-and-halftone plate.*



# Don't Omit Your Profit in Estimate

*Printers should get over bad habits of under-valuing their time, labor, and best ideas when figuring on jobs • By John DeVine*

● I DROVE INTO a garage the other day and asked the dealer for a price on replacing a muffler. He figured a minute. "It will cost about \$7.50."

That afternoon I called for the car, asked for the statement. It was \$10.35.

"I thought you said \$7.50," I suggested mildly.

"That was just an estimate," he returned. "When we got into it, we had a lot of trouble connecting the crossover pipe, and it took forty-five minutes longer than expected."

"And you are charging me practically three dollars for the other forty-five minutes?"

"We're charging you exactly three dollars," he smiled. "We charge four dollars an hour for our time."

I paid it and left. I'll have to have my car repaired again someday. Yes, and I'll probably take it to the same garage. After all, most mechanics charge four dollars an hour.

Recently a roller arm broke on my Chandler and Price 12x18. I took it to a machine shop and waited for it. The price was \$3.50. It took the welder exactly fifteen minutes to fix it. The three dollars was for time.

I couldn't help comparing these charges with those in printing offices. I have been in dozen of offices when callers were ordering jobs on which the prices had to be figured by the owner, and I have watched many of them figure these prices, as well as figuring them myself along similar lines. In the midwest I believe it is the system in practically every small office. These figures run about as follows:

Stock .....	\$2.00
Composition .....	1.50
Makeup and Makeready...	.50
Ink, Electricity, <i>et cetera</i> ...	1.00
Press, per 1,000.....	1.50
Total .....	6.50
25% Profit, Misc. ....	1.65

At this point, the printer usually sizes the customer up, and you can see the question form in his eye, "Now, how much more will this particular customer stand?"

This extra margin is added. If the customer is regarded by the printer as an easy mark, an extra charge of probably \$2.50 will be placed on the job. If he is a tightwad, the price will be \$8.15, with, nine chances out of ten, the 15 cents knocked off.

Also, taken into consideration at the last, is the question the printer always asks himself, "I wonder how much my competitor would charge for this work?"

Now, some printers who calculate prices for large companies may have certain ways of computing their prices which assure them a profit, and I cannot speak for printers except in the territory where I have been employed, but I know that is the way most jobs are figured in small offices. Brother, I have spent 18 years at it myself.

The same job, figured like the garage man and the welder figured their work for me, would be about as follows:

Stock .....	\$2.00
Cutting (15 min.) .....	1.00
Press, per 1,000.....	1.50
45 minutes .....	3.00
Makeup and Makeready...	.50
½ hour .....	2.00
Composition .....	1.50
45 minutes .....	3.00
Ink, electricity, <i>et cetera</i> ...	1.00

Total .....

25% Profit .....

Total Cost .....

That would be quite an improvement over the \$8.00 originally obtained by the printer—at least for the printer.

To these printers of whom I am speaking so big a profit will seem outrageous. I can hear them exclaiming, "A profit of \$17.25! It's unreasonable!"

Maybe so, but your garage dealer certainly makes it; your machinist is going to make it or else he won't work; and even your banker would figure it a poor hour when he does not profit at least four dollars. Ask him. Yet there are thousands of small office (and, if the truth were known, I imagine large office) owners who are horrified at the idea.

1. "None of my customers would stand for it." 2. "Mail order firms would put me out of business." 3. "I wouldn't last a week at prices like that." The exclamations would be myriad, horrified, outraged.

Why? Because printers are used to working for nothing; they do not value their own time; they throw in their labor and their ideas at no extra cost to the customers; they

are willing to exist rather than live. They have brought it on themselves, have no one else to blame. Every country printer who does his work in this manner is responsible. (I should amend that statement by omitting "country.")

Let's analyze the objections:

1. Most business men are reasonable, expect a fair profit and expect their friends to make a fair profit. A dry-goods dealer does not hesitate to mark \$2.98 on the sweater which he buys for \$7.50 a dozen. If you would sit down and talk the matter over with him, you will learn that he expects you to realize a reasonable profit from your work.

2. A mail order firm cannot put any printer out of business. There are scores of local merchants who will support their printer at two or three times what they could buy the same printing for. You have a few who will send out of town, but they are in the minority, and you will save time, trouble, and money if you let them do it. They send the copy to a mail order firm and accept the job when they get it back; yet they are the same ones who stand in your office and tell you how to set each line; check every period and comma on your proof, and "write in" copy after you have it on the press ready to run; they tell your other customers just what a lousy printer you are and try to ruin your business. Get rid of them. Let 'em send out of town.

3. How long you last is up to you. With the better prices, you will be able to turn out better work; devote time and thought to its arrangement; and assist your customer with your own ideas. You can give better service, devote more attention to quality. Every one of your customers is looking for new ideas, appreciates your suggestions when you submit them in the spirit of helpfulness.

When you submit proofs, submit good ones. Let the customer see the job exactly as it will look when finished. Explain to him the differences in paper, in workmanship, in layout. He will be glad to learn.

When he asks you about a job, take him to the nearest cafe and buy him a cup of coffee as you plan the layout; be friendly to him and let him know you are working for his interests. He will be in a more mellow mood when the price question arises. If he questions the price you are charging him, explain it.

And, lastly, work on your competitor to do likewise. Be friendly with your competition, talk over your mutual problems, and you will be surprised at the results.

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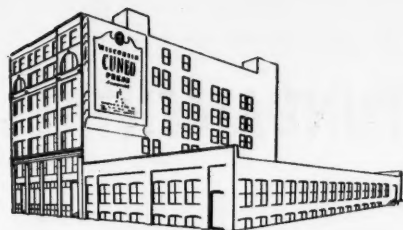
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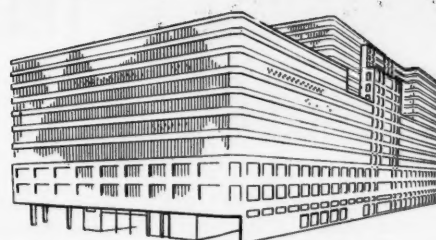
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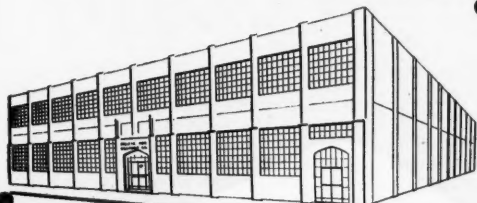
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WISCONSIN  
CUNEO PRESS, INC.  
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NEO GRAVURE  
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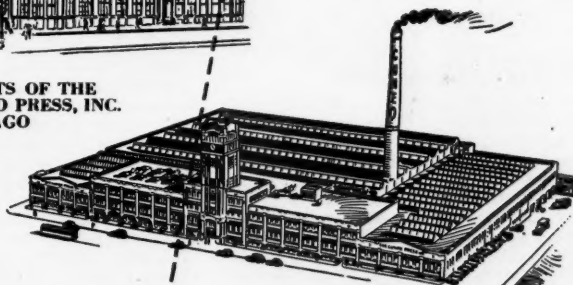


PACIFIC NEO  
GRAVURE CORP.  
SAN FRANCISCO

# THE CUNEO PRESS INC.



PLANTS OF THE  
CUNEO PRESS, INC.  
CHICAGO



THE CUNEO EASTERN PRESS, INC. PHILA.

## Cuneo Topics

Most of us, as printers, talk in terms of a few thousand feet of floor space and a few employees in our plants. We are inclined to forget that there are enormous units in our industry who speak of hundreds and even thousands of employees. The July, 1945, issue of "Cuneo Topics," the house magazine of The Cuneo Press, reminds us of these units by

means of the above cover illustrating its buildings scattered over the country. A few vital statistics listed in the issue will help us grasp the size of this operation. Eight plants, five in Chicago and one each in Philadelphia, Milwaukee, and San Francisco, are operated by an average of 10,000 employees. The Chicago plants dispatch twenty-nine carloads

of express and mail daily. Sixty railroad cars can be loaded and unloaded on the private tracks simultaneously. All of this has grown from a modest bookbinding business bought by John F. Cuneo in 1907. There has been a pattern to its growth—expansion into other cities and other processes came chiefly through the purchase of established plants





# IN THE FUNDAMENTALS OF *Color*

*Before his death, in 1943, Will C. James, secretary and treasurer of The Kemper-Thomas Company, Cincinnati printer, delivered a series of talks on color to groups of graphic arts craftsmen. Mr. James' talks were simple, fundamental, and free from the gobbledegook which makes most talks on color difficult to understand. With printed advertising due for a revival which will tax our facilities for producing it, a discussion of color is in order. This synopsis of Mr. James' talks restates fundamental principles upon which a working knowledge of color should be built*

● MANY SYSTEMS have been devised for the study of color, but all are based on the three following general divisions: 1. Transparent Color—refracted from a ray of white sunlight, as in the rainbow; 2. Semi-Opaque Colors—as used by industry in dyes, paints, and printing inks; 3. Camera or Photographic Colors—as the camera sees colors (which is quite differently from the human eye). This article is intended to treat on colors in industry.

Artistry in color decoration depends always on the knowledge and taste of the individual. He should first have a knowledge of what constitutes harmony and contrast and the rules governing them, and of the relative uses of cool and warm, or neutral and bright colors. He must decide on whether soft and harmonious or loud and striking effects are desired, after which individual taste must be his guide.

It is not necessary that the beginner try to follow all the requirements to artistry or good taste at once. Rather, he should first apply the more simple rules of harmony and contrast.

That which we call "Color" is a succession of physical sensations caused by partial or split-up light rays reflecting from concrete objects and striking nerve endings within the eye, whence the sensation is carried to the brain.

## TRANSPARENT COLORS

A complete ray of pure transparent light is WHITE. Physically it consists of a myriad of tiny, wavy rays of varying diameters. These rays may be completely absorbed, completely reflected, or partially absorbed and partially reflected from contact with a concrete object. If completely reflected the object appears to the eye as white—if completely absorbed it appears black.

The partially reflected rays on reaching the nerve centers of the human eye give to us the sensation of different colors. Different sets of nerve endings in the eye respond to different wave lengths and convey different sensations.

Transparent rays of light when split apart and reflected, as in the rainbow, divide into three PRIMARY colors: yellow, red, and blue, and three SECONDARY colors: orange, purple, green.

The primary colors are so called because they cannot be formed by any combination of other colors. The secondary colors are so called because they are formed by the combination of two primary colors.

Secondary colors are formed by combining equal strength of two primary colors, but by combination of unequal strengths of the primary colors or of primary and secondary colors, a wide variety of intermediate normal colors may be formed.

If the light rays are entirely absorbed by an object, that object appears as BLACK. Black being a total absence of color and white being (in transparency) a combination of all colors, they are not themselves considered scientifically as colors. In industrial practice, however, they are treated as colors since their use in the mixing of pigments and dyes is so relatively similar to that of colors.

In pigments or dyes perfect opacity (black) becomes visible only when light reflects from its surface. In products such as a black fabric or sheet of paper, the opaque black when flooded with light still appears to the eye as black.

## PARTIALLY OPAQUE COLORS

Colors used in the arts and in industry generally are made up of opaque pigments (finely ground particles) or dyes, combined with a transparent base (oils or varnishes). The resulting colors are therefore partially opaque and partially transparent. The transparent base (by permitting the infiltration of light) has the effect of brightening the pigment color and of lightening it by throwing it toward a tint. It also permits any underlying color to show through and gives the result of a color intermediate between the underlying and top color (thus a solid, normal blue printed or painted over a solid normal red shows as purple).

Commercially both paints and printing inks are produced with either an opaque (usually white pigment plus oil or varnish) or a transparent (oil or varnish without pigment) base. Their relative transparency is one of degree only. The pigment is still opaque but its particles are separated from each other by the transparent substance constituting the base. These transparent intervals permit the underlying color to show through the overlying color.

It is this difference between transparency and semi-opacity that confuses most young color students who have read scientific books on color. The theoretical text books have taught them that light rays can be split up into various colors and that these colors may be again combined producing white, as for

instance the three primary or secondary colors, split up as by a prism and merged again as a ray of white light.

But if the student tries mixing red, yellow, and blue in pigment colors the result is not white but a rather dirty gray. If he paints or prints a solid yellow, then over it a solid red, then a blue, the result approximates a black.

The difference between the theoretical and practicable operations is in the relative degree of transparency in light and opacity in pigments. With the partially opaque colors nature is using her best efforts to produce opacity (hence a pure black) but is thwarted because the vehicles are not entirely opaque. Hence the resultant color is somewhere between white and black. Therefore, in opacity the result of combining colors is the *direct opposite* of combining them in transparency.

## NORMAL COLORS

Normal colors are those of the same intensity and purity as the colors appearing in the rainbow or refracted from a prism. INTENSITY denotes the strength of a color and CHROMA its purity or freedom from grayness. HUE is that quality in a color which distinguishes it from any other color.

If white (either a ray of light or as a pigment) is added to a normal color it lightens the tone of that color. Such light tones are called TINTS. The delicacy of the tint depends on the amount of white used. A transparent base so added is equivalent to white, because it permits the passage of light.

If black is added to a normal color it darkens the tone of that color. Such dark tones are called SHADES. Shades may be produced by adding dark colors such as browns and blues, but in these cases the black has already been added to these dark colors and it is still the black, not the color of their makeup, which produces the shade.

## RANGE OF NORMAL COLORS

Starting with any primary color and progressively passing toward another primary color, the intermediate results comprise the RANGE of colors between the two primaries, the center of which is their secondary color.

The entire range of the normal three primary, three secondary, and their intermediate colors constitute the Spectrum (or the Solar Spectrum). This complete color range comprises the CHROMATIC SCALE, usually depicted around a circle. (See illustration.) In the true Chromatic Scale the colors merge so imperceptibly that the human eye cannot separate them.

The human eye is capable of seeing only this limited range of colors. There are other colors running into the infra-reds and ultra-violets that can be measured scientifically.



Harmony in color consists of combinations of colors which are similar or in agreement or accord with each other. They are pleasing and restful to the eye and soothing in their effect.

The general identifying rule for harmonious combinations is as follows: A color is in harmony with another color which contains something of itself. The more of itself the second color (or colors) contains, the closer (but not always more attractive) is the harmony.

A color is in complete harmony only with itself. The next nearest and probably the most pleasing harmony is its combination with tints and shades of itself. Such combinations result in harmony of color and at the same time avoid monotony by contrasts of tones.

### ADJOINING HUES HARMONIZE

Within the Chromatic Scale the closest harmony between two colors is with those most closely adjoining each other. However if colors are too closely related the combination is monotonous and it is then best to move farther around the scale.

Black, white, and gray are neutral combinations and are therefore in harmony with all colors. A well balanced combination between color harmony and tone contrasts is desirable.

Strongly contrasting colors may be brought into attractive harmony by reducing them all to light tints, as in so-called pastel tints.

Contrast in color consists of combinations of colors which are dissimilar with or antagonistic to each other. The general identifying rule for contrasts of color is as follows: A color is in contrast with another color which contains nothing or little of itself.

The strongest contrast with a normal color is its opposite color in the Chromatic Scale. Such two opposite colors are called **COMPLEMENTARY** colors;

as blue and orange, purple and yellow, and red and green. Though these are the strongest contrasts in normal colors, they can be made still stronger by darkening one color (shade) and lightening the other (tint). Contrasting colors are useful for bold effects.

### WARM AND COOL COLORS

So-called warm colors are those which produce the most irritating effect on the nerves of the eye and cool colors are those producing the least irritating or most soothing effect. Red is the warmest and most irritating color and its complement green the coolest and least irritating (hence its wide use in nature).

Red, being the most irritating color, should be used sparingly. Red rooms, neon light, and other red rays are a constant menace to our eyes. Blues and greens, being soothing in effect, should be used freely in our surroundings, as may also the range of grays, with white and black, which are neutral.

### BRIGHT AND DULL COLORS

Warm colors are brighter colors, and the cool colors with the grays are the dull ones. Life and cheerfulness may be added to masses of dull colors by the use of a warm or bright color in small or restricted quantity.

Specular and Diffused Colors—Light reflected from varnished or glossy surfaces produces not only color rays traveling in all directions but also white light rays traveling at a *certain* angle from their emanation or source. These are called *Specular Rays*. They are the rays which *shine* into our eyes.

Light rays reflected from a non-glossy surface are known as *Diffused Rays*. They are the soft, non-glare rays.

Specular rays are irritating to the

eye nerves while diffused rays are much more soothing in effect.

Intensity—As light rays contain equal parts of the three normal primary colors, it follows that each color appropriate approximately one-third of the light ray to itself. Its intensity is therefore one-third of a theoretical 100 per cent. In making dyes or pigments a greater percentage of the particular color used may be incorporated in the mixture thus resulting in a greater intensity than appears in its normal color. Such intensified colors are stronger and brighter in tone than normal, and have greater reflective power.

### THE DOMINANT NOTE

As a musician uses a dominant theme in composition, so a dominant note in simple color combinations is useful and attractive. This may be attained by making one color sufficiently strong in tone or by giving to it a relative large mass area in the design.

Fugitive and Permanent Colors—Fugitive colors are those which fade in sunlight. It is important in pigment and dye colors for use in painting, printing, and dyeing textiles that more permanent ingredients only be utilized. Exposure to summer sunlight for thirty days or its equivalent is the usual test for commercial sun permanency.

Colors in Photography—Color values register quite differently in the camera than in the human eye. Pure normal blue photographs on the resulting print as white, while yellow and red show as black. To offset this in making photo plates or films for industrial purposes the rays of light are forced through color screens or films, which *retain* certain colors and permit their complementary color rays to *enter the lens*.

The camera also sees a wide range of colors invisible to the human eye, as the infra-red and ultra-violet rays.

## THE CHROMATIC SCALE

As these colors are printed from partially opaque inks they merely approximate the normal transparent colors of the spectrum or rainbow.

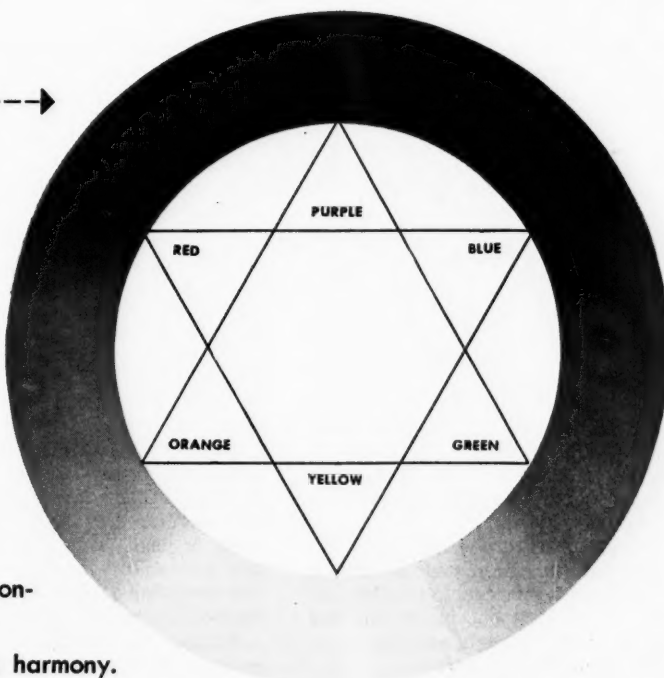
#### PRIMARY COLORS

**Red, Yellow, Blue**

#### SECONDARY COLORS

**Purple, Orange, Green**

Colors opposite in circle show strongest contrast. As colors approach each other in circle they lose contrast and increase in harmony.





BY FORREST RUNDALL

## POSTWAR MARKET DATA IMPORTANT

● IT WAS in a recruit camp during World War I. Commissioned officers were scarce and we found ourselves under Regular Army sergeants who were acting as company commanders. A particularly raw recruit made the mistake of telling one of these toughies that he didn't want to do as he was told. "Hell," said the sergeant, "Tain't what ya *want* in the army, it's what ya *git*."

Millions of servicemen are returning to civilian life fed up with taking "what ya git." For a change they are determined to get what they want. Civilians as well are in that frame of mind. They have been taking what they could get, what with consumer goods shortages, priorities, and OPA rationing and they too are fed up. The end of shortages will see a spurge of buying by both the fed-up civilians and ex-servicemen and women.

But note this: They will buy what they *want*, not what they *need*. The old car that gets the husband to work may seem to be on its last legs, but if the lady of the house wants one of those all-electric kitchens instead, the old jalopy will have to limp along for a couple of years more. The new kitchen with its electric stove, dishwasher, quick freezer, and its latest model refrigerator is something the wife *wants*.

In a recent speech before the Ad Men's Post of New York City, the American Legion, Arthur H. "Red" Motley, publisher of *The American Magazine*, discussed the two points which are of the greatest importance to all manufacturers, and to printers in particular, who are planning for postwar prosperity. The first is that, barring absolute necessities, consumers will buy what goods they want rather than buying those they need.

Mother's wardrobe may need replenishing in the matter of several durable and serviceable articles. Let her see a cute ensemble that she really wants, though, and the durable garments can wait.

Or, the old vacuum cleaner may be doing a competent job in comparison with other electric equipment that is very much in need of replacement. If the lady becomes enamored of one of the new super-dooper cleaners, then the worn-out equipment can wait. She wants a new cleaner and that is just what she will buy.

This consumer attitude blocks any dependence on pent up demand as a steady source of business. No matter how much the general public may seem to need replacements of durable goods, it is still going to buy first what it wants. Unless a manufacturer uses all the selling facilities at his command to make the public *want* his goods, his sales are likely to be disappointing.

"Red" Motley's second point was that no manufacturer could reasonably hope to make a success of his postwar business unless he has surveyed his market to find out what his prospects want now. Tastes and desires have changed. Unless the manufacturer has kept his product abreast of these changes he may find that the public will now prefer a different product. The mere fact that an article has always sold does not mean that another similar article, only slightly different, may not sell much better.

Here is an example given by Mr. Motley: Certain magazines have always had at least one serial story running in all issues. Some of the directors of one of these magazines believed the serial to be an absolute necessity. Other directors disagreed violently. To settle the argument, a survey was made, and this survey showed a large majority of its readers to be opposed to the serial story. Acting on this information the editor substituted a short novel, complete in each issue. As a result of this one change the circulation of the magazine quickly showed a substantial increase.

Another survey, this time for the purpose of getting a clue to postwar

markets, was made of a group of wage earners employed in war industries at high pay. This group had been making earnings far in excess of normal earning capacity. Here the survey showed that about half of the group planned to keep their savings as nest eggs and did not expect to make *any* extra purchases when the goods now scarce become plentiful. This is a different story from the usual expectation of large spending by all war workers.

How does all this add up for the printing salesman?

We suggest:

1. It gives the salesman ammunition to use against the prospect who thinks he has no need for printed advertising to sell his product. This type of prospect is banking on an overwhelming demand for his kind of product to carry him profitably. Maybe there will be such a demand. But if there is it will go to the manufacturer whose product prospects want to buy, not to the one whose product merely happens to be at hand. It takes printed advertising, intelligently and freely used, to lead prospects to want a particular brand of goods.

2. Printers can help make their customer's advertising more effective by selling them on the idea of making surveys. The demands have changed in the past few years and selling points which once were important may no longer interest buyers. The manufacturer who makes a survey first, then builds his sales appeal around the talking points that interest prospects now, stays in business longer and buys more printing than does his competitor who advertises first and inquires about the market later.

3. Printers, too, need to step up their advertising. They need to concentrate their story on the need for sales literature geared to inducing prospects to *want* a product. And by the same token printers need to turn out advertising that will make prospects want to buy *their* sales promotion printing.

4. Printers need surveys in their own industry. They need to know the future plans of their customers, both active and inactive. Some active accounts may fold up in the near future while others that have purchased no promotional printing since Pearl Harbor are sure to be in the market again. Only a survey of his particular market can show a printer where to concentrate his drive for business.

5. Printers also need a survey covering competition from other printers. For the past few years big

city printers, particularly in the New York City area, have had a lot of business formerly handled by small town printers. These small town printers could not compete with war industries in their communities when it came to getting help. Consequently they closed up shop for the duration.

With war orders canceled, these plants will be able to get help again and will be back with low-price competition. Moreover, the end of the war will undoubtedly lead to a cut in the amount of Government printing given out. This cut will release considerable press and binding capacity which in turn will be added to the competitive market.

These sources of competition are likely to change the present picture radically. For the past few months customers have been asking "Can you print it?" rather than "How much will you charge?" Even when estimates have been asked for they have usually been for the purpose of keeping within budgets. However, with these additional printing capacities becoming available and no immediate increase in paper in sight, it will not be surprising if a great many printers find some of the old price problems returning to plague them.

6. Another such survey which the printing industry could use right now is one which would cover the whole industrial situation in each community. Such a survey would find out which civilian industries are coming back first, what new ones are developing, and how much printing they are likely to buy. This type of survey would properly be the work of the local printers' trade association.

7. Still another survey of value would be an analysis of the new printing processes and materials which were developed during the war. We have new papers, heretofore restricted to Government use, and new inks. We have the promise of new and faster presses. The progressive printer will want to know what advantages there will be for him and for his customers in these new developments.

To sum up: Two essentials for postwar prosperity are—

1. A survey which will show each firm its potential markets and how it can best serve them.

2. A sales and advertising campaign which will lead prospects to want to buy its service or product.

## SCIENCE AND

## THE PRINTER

### USES OF INFRA-RED RAYS

- Attempts to prolong the life of zinc offset plates by baking the albumin coating with infra-red rays have met with considerable success in the experiments by Fostoria Pressed Steel Corporation.

Four plates (two straight type and two combination) used in the first test held up for a run of 19,000 as compared with 2,500 for the otherwise identical but unbaked plates. It was found, however, that the relatively high temperatures first used affected the physical structure of the zinc plates so that regaining was impossible. In subsequent tests equally good results were obtained with temperatures of 155° to 160° for four minutes, without affecting the regaining properties.

Press operators at the plant where an infra-red baking unit has been installed report that press runs of 30,000 to 40,000 are not uncommon now. The image will hold on the baked plates, they assert. After several thousand impressions, when half-tone screens usually start to fill up with excess ink, it is possible to clean the plate so that the image is again produced as clearly as at first.

Enthusiasts even go so far as to predict that infra-red plate baking may make possible such long runs with albumin coated plates that deep-etch plates will not be necessary.

For those interested in what happens during the baking process, this theory is offered. It is thought that the radiant

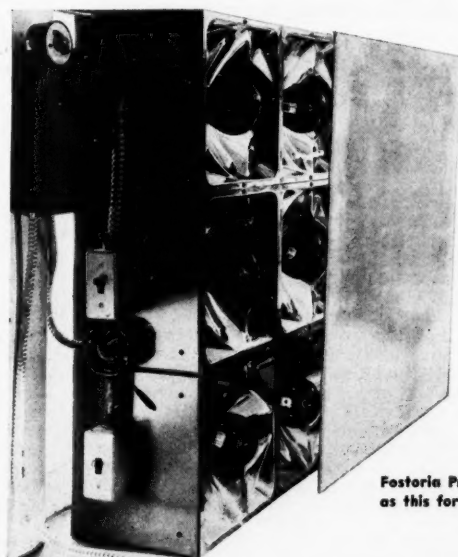
energy penetrates the albumin coating and thoroughly heats the zinc plate. Two things then apparently occur. First, the surface of the metal plate is slightly expanded which results in positive adhesion of the albumin. Second, as the metal is heated all moisture is driven out of the albumin so that it is left hard and dry—case hardened, so to speak. In that condition it is difficult for moisture in the air or on the press to soften the albumin and thus permit loss of image.

Experiments in the drying of ink on paper by infra-red rays have been under way for a number of years. The Fostoria company has been experimenting with two other graphic arts applications: the quick drying of the ink image on paper offset plates and the fusing of dragon's blood in the photoengraving process.

After text and illustrations are applied to the paper offset plate, it is necessary that the ink be thoroughly dry before applying the coat of gum. Fifteen minutes has usually been considered normal air-drying time. The recommended infra-red procedure is to radiate the reverse side of the plate for four or five minutes after the images have been completed. But fifteen minutes of infra-red drying at low intensities is said to further increase the number of impressions obtainable from paper plates.

The infra-red rays seem to draw the ink from the surface of the plate to the interior, thus providing a strong bond between the two. The Fostoria company says it has obtained excellent reproduction in its offset printing department on runs of 4,000 to 5,000 with paper plates dried by infra-red rays.

In the photoengraving process, dragon's blood is usually fused to the metal with a gas flame or by heating the plate from the bottom. Recently a photoengraver in Connecticut asked Fostoria Industrial Service in New Haven to try infra-red for the fusing operation. Tests conducted revealed that only 13 or 14 seconds were required to get a satisfactory fusing job on a 15- by 22-inch 18-gage plate. A special infra-red drying unit has been fabricated for this engraver. Plates are placed on a sliding drawer and shoved into the heating zone.



Fostoria Pressed Steel Corporation used an infra-red unit such as this for hardening the coating on the albumin offset plates



# I.P. BREVITIES



Stray items about the trade and the men who make it. Bits of information collected and set down here for your edification and pleasure. Edited by H. V. DOWNING

● "SOMETHING NEW IN ANNUAL REPORTS" is the title of the 1944 report of Metropolitan Life Insurance Company.

And something new it is—a report to policyholders written by a policyholder who "looked around and asked questions" and wrote it all down. The fact that an unusually clear and readable booklet resulted undoubtedly is due to the fact that the inquisitive policyholder happened to be that smooth writer, Bruce Barton, who is one of the Bs of BBDO advertising agency.

● THE END OF THE WAR swept away the jobs of 750 workers in the gas mask division of Johnson & Johnson Company.

But months before, the company had prepared a 4-page brochure endorsing these workers as "the cream of the crop" of displaced war workers. It was mailed after V-J Day to 1,400 Chicago employers and to 600 officials of banks.

The booklet gave the good war record of the personnel, reduction in rejects, accidents, told of low absenteeism. Job classifications were listed to illustrate the variety of types of workers, along with the offer of complete job records of each employee to interested employers.

Each departing employee was armed with a folder containing all forms and papers needed for unemployment compensation, transfer of hospitalization benefits, and related information. Every folder held the individual's work experience record, proof of his qualifications.

Only a month after V-J Day, Johnson & Johnson announced that all who wanted jobs now have them.

● AN IMPORTANT contribution to the history of printing education has been made by the Southern California Printing Teachers Association with the publication of the "History of Printing in the Public Schools of Southern California." The book was appropriately produced in a school print shop as a training project by the students of the Wiggins Trade School Department of Printing in Los Angeles. Benjamin W. Johnson, retired principal of the school, was the first person to introduce printing to the schools of the Pacific Coast.

It is quite unfortunate that such a commendable volume having to do with the history of printing should contain a glaring historical error. The caption under a picture of the Stephen Daye Press makes a reference to celebration of the four hundredth anniversary of the invention of printing in 1940.

● THE FATHER of our country and our most famous printer—Washington and Franklin—were pictured on the first government adhesive postage stamps. Those of Ben sold for a nickel, with the Washington stamps going for a dime. They went on the market in New York City, July 1, 1847.

Before stamps (and also before the invention of envelopes) all letters were folded so name and address could be written on the outside, and sealed with wax. The postmaster wrote the amount

of postage due (which was usually paid by the lucky recipient) in the upper right-hand corner. If paid, he marked it so by pen and ink, or used a hand stamp.

● A WARM DESIRE to make every boy his friend was the "secret" of the success attained by that pioneer in apprentice training, Edward E. Sheldon.

Mr. Sheldon died quietly in his sleep during the night of June 3. He was 79; his life had been full and useful. But many are the "boys" who mourn him.

A farmer boy turned schoolmaster, Edward Sheldon early became interested in industrial education. In the '90's his was the responsibility of planning, building, equipping, and organizing the Webster Manual Training School in Omro, Wisconsin.

In 1908 he came to Chicago on vacation and stayed to establish an apprentice training program at R. R. Donnelley & Sons Company. The field was



The Late E. E. SHELDON

new; the boys were tough and none too receptive to the idea. The foremen were "agin" the program or, at best, indifferent.

So Sheldon created a program of training based on his understanding of boys. He had to write his own textbooks: on arithmetic, with the problems related to calculations made in a printing shop; an English text bearing down on ways a printer could help his customers.

At the beginning of World War II more than 600 boys had been graduated from his training school, and more than eight out of ten were still on Donnelley payrolls, some as executives.

The initials "EES" are carved in a stone arch leading into the Training Department at Lakeside Press. They commemorate the work done by Edward Sheldon. So do hundreds of men he helped educate into fine craftsmen.

● A SECRET CHEMICAL that reveals all types of invisible ink coats the writing paper that is used by war prisoners held by the United States.

The coated paper was perfected by the Government Printing Office when it was discovered that the German prisoners were giving out with military information in brief invisible messages scribbled in the margins of their authorized monthly letters home.

After the war the new process can be used for special business stationery and commercial forms that require protection against counterfeiting.

● WHEN THE GOVERNMENT took over its original buildings, Brown and Bibby of Liverpool, England, housed its plant in thirteen different buildings. The blitz entirely destroyed seven of them, "consolidating" the firm into five or six buildings. Despite having no new machinery for six years, a limited variety of ink, poor paper, and other inferior materials, the plant kept going.

But Brown and Bibby is looking forward to a new building on several acres of land. As much thought has gone into plans for recreational facilities as into the layout for efficient production. The employees will have a dispensary, sun-ray room, canteen, auditorium, library, movie studio, and dental clinic.

This information about the war and postwar status of an English firm was gleaned from a letter Sgt. Raymond Barrow wrote to Edward Stern & Company, Philadelphia. He was formerly a member of its junior sales organization. Sgt. Barrow visited the war-battered plant and the site of the new one.

● ED STUART hasn't been stymied by the problem of securing help. He ran this want ad for his typographic service in Pittsburgh, Pennsylvania:

"WANTED—Elderly men, girls, or draft-exempt boys to run errands. Lovely people to work for. Do fancy work and read the comics between trips in the downtown triangle only. Light packages."

Eleven prospects showed up. Seven were hired. One of the seven was a woman who not only could use a typewriter but also knew something about bookkeeping.

So he tried this one:

"COMPOSITORS WANTED—Finest composing room in the world. Unlimited quantities of type and spacing material. Light and airy room in which to work. Ice cold drinking water. Nice lunch table. The boss tells funny stories. All the overtime you can digest."

This ad has more than paid for itself by bringing in a discharged veteran, a graduate of the Carnegie Tech Printing Department who had never worked. He was installed in the sales and service department and is doing splendid work.

The net result of these two little ads is that the boss went back to a nice, short ten-hour day. He had been working from sixteen to eighteen hours.



# It Pays...TO BE A GOOD MIXER

Attractive and Stimulating Effects May Be Obtained by  
Intelligent Mixing of Types. By JOHN LAMOUREUX

● No, WE'RE NOT speaking of the social aspect of life, but rather about mixing various type faces to instill interest and to add sparkle and change-of-pace to your typographic efforts.

Benjamin Sherbow, who advocated using only one type face at a time, would probably throw up his hands if he could see some of the bizarre combinations of type seen in today's advertising. While using only one face of type in a piece of composition is still sound practice, and particularly in some types of work, many attractive and stimulating typographic effects may be obtained by mixing type faces of entirely different styles in the same line or piece of composition.

Twenty-five years ago, when the Sherbow method was enjoying its greatest popularity, mixing of type faces with good results would have been limited, because we lacked the great variety of splendid and interesting scripts, italics, and roman letters that we have today.

While it is true that some of the type faces that enjoyed popularity within the last few years have been revivals, such as Bond, Commercial, Bank Script, P. T. Barnum, Playbill, Marbleheart, and others—they are being employed, for the most part, in the hands of skilled compositors and layout men in a strictly modern sense associated with mod-

a thought faster and with greater emphasis, much as a trained orator might gain emphasis by the use of voice inflections.

2. It stimulates the eyes of the reader in much the same fashion as an illustration would.

3. It distinguishes your work from the prosaic run-of-the-mill variety of typesetting.

I have endeavored to demonstrate just a few of the hundreds of combinations that are possible and to give some reasons why certain type

*Society Fashionables*

YOU DON'T RIDE... *You Float*

*Quick*...THE IODINE BOTTLE!

**STOP** *that leaky faucet!*

A little **EXTRA** Glass means a lot  
of extra *Charm*

*Give your youngster a break  
with a room ALL HIS OWN!*

*Symbol of* **TIMELESS BEAUTY**

No. 1

*Symbol of* **TIMELESS BEAUTY**

No. 2

*Symbol of* **TIMELESS BEAUTY**

No. 3

ern type and modern design, giving them a setting they failed to enjoy in their original usage.

What are the advantages of mixing type faces in a piece of composition over setting a line or entire job in one style of type?

1. It gives you the opportunity to express, emphasize and "put over"

FEATURING **DESIA DEBS** FOR FALL

faces work well together, for while you may mix a script letter in caps and lower case with a cap roman letter there should be some mutual compatible characteristic.

For instance, in Example No. 1 the Ultra Bodoni is a better companion for the Bond Script than the Futura Bold (No. 2) because it is a more formal letter and carries the sharp thicks and thins that are common to the Bond Script. The Futura Bold is more of an informal letter and therefore seems to work better with a more informal script such as the Brush Script as shown in Example No. 3.

There is no hard and fast rule to follow regarding the mixing of type styles as it is practiced today, as some interesting and pleasing effects may often be obtained with some rather strange combinations. It seems to me, however, that the most pleasing combinations are possible when the compositor uses types with mutual characteristics together—the formal with formal, informal with informal, *et cetera*.

Incidentally, while you are mixing type and analyzing headlines for proper emphasis, remember that type itself is expressive. Note the second example in the large panel of examples "You don't ride . . . you float"—the "you float" set in Liberty has a definite cloud-like floating quality. In the fourth example "Stop that leaky faucet" the word "Stop" reminds me of four soldiers to whom the command "halt!" had just been given.

Mixing type offers many possibilities for the alert and interested compositor that are too frequently overlooked by the indifferent typesetter who just pulls out a case and sets his headline in all one face and size. It will pay you to study your copy before setting. It's fun and it's profitable.



## Advertising on Envelopes

Many advertisers are taking an effective advantage of a postal regulation that permits more display and advertising on envelopes.

Only an approximate 6- by 4-inch space need be left blank for address, stamp, return address, and post office cancellation of the stamp on envelopes 6 by 10 inches and larger. This blank may be any place on the front, although the post office prefers to have it at right or center.

Ingenious use may be made of the required space as an attractive part of an over-all design to add to the beauty or eye-catching value of the envelope.

# The Typographic Scoreboard

## Subject: The Saturday Evening Post

Issues of June 23, 30; July 7, 14  
137 Page- and Two-Page Advertisements

### Type Faces Employed

Garamond (T) . . . . .	43
Bold, 24; Light, 19	
Bodoni (M) . . . . .	18
Bold, 7; No. 375, 5; No. 175, 4; Book, 2	
Caslon (T) . . . . .	11
No. 337, 7; Bold, 2; No. 31, 1; No. 137, 1	
Bookman (T) . . . . .	10
Baskerville (M) . . . . .	9
Futura (M) . . . . .	7
Demi, 4; Medium, 3	
Ionic (T) . . . . .	7
Century Expanded (T) . . . . .	5
Scotch Roman (M) . . . . .	5
Cloister (T) . . . . .	3
Bold, 2; Old Style, 1	
Fairfield (M) . . . . .	3
Schoolbook Century (T) . . . . .	3
Texttype (T) . . . . .	2
Binney Old Style (T) . . . . .	1
Cheltenham Old Style (T) . . . . .	1
Cochin Light (T) . . . . .	1
Cooper Old Style (T) . . . . .	1
DeVine (T) . . . . .	1
Goudy Bold (T) . . . . .	1
Rockwell Antique (M) . . . . .	1
Stymie Light (M) . . . . .	1
Weiss Roman (T) . . . . .	1

Three ads with text in modern faces had traditional display. From the standpoint of display the score is, Modern, 80; Traditional, 55.

### Weight of Type

Ads set in light-face . . . . .	81
Ads set in medium-face . . . . .	15
Ads set in bold-face . . . . .	39

### Layout

Conventional . . . . .	114
Moderately Modern . . . . .	21
Pronouncedly Modern . . . . .	0

### Illustration

Conventional . . . . .	124
Moderately Modern . . . . .	12
Pronouncedly Modern . . . . .	1

### General Effect (All-Inclusive)

Conventional . . . . .	122
Moderately Modern . . . . .	14
Pronouncedly Modern . . . . .	1

Though probably not especially significant, it is interesting to note that Garamond is for the first time shown to have been used in twice as many advertisements as was Bodoni. Early Scoreboards showed Bodoni ahead but Garamond has consistently been shown the leader since March, 1931. While the situation is not new the fact that the text of more than half the advertisements was set in just three type faces is worthy of notice. One could say, as has been said, there are too many types. However, another could say the comparison demonstrates printers and typographers are using all available tools.

T—Traditional; M—Modern


Ads set in traditional faces 91

Ads set in modern faces . . . 44

\*Two advertisements contained no type.

Of all advertisements, 39 credited to traditional, had modern display.

Below, selected by the Scorekeeper, are the best modern and traditional advertisements which appeared in the four analyzed issues of the *Saturday Evening Post*. Copy is not a factor in the decision. It is based on physical features—art, design, layout, and typography



**Building the wealth of the NATION**

For the past few years, the world has been looking for a new source of power. They have found it in the Diesel engine. It is the most powerful, most efficient, and most reliable engine ever built. It is the engine that will build the wealth of the nation.

**Caterpillar Diesel**



**Our future is in his hands**

General Motors

Big 75

## By J. L. FRAZIER

Mark for this department  
items on which you wish criticism.  
Send in flat package, not rolled.  
We regret that personal replies  
cannot be made by mail

# SPECIMEN REVIEW

C. P. SCHMIDT & SONS, of Newark, New Jersey.—The sample birth announcement is clever. Tied with baby-blue ribbon, as befits news of a boy, the folder is titled "Joint Score," embellished by cartoons of a baby on the front and on the inside, both on display simultaneously, thanks to the short fold. Copy announces the winners (the parents); their score to date is two; and name, date, time, weight, length, and official scorer of the prize (baby and doctor). It concludes with details as to where and when "the prize" will be exhibited. Playing card symbols, in red and black, and rules are used for further decoration. Considering that such announcements are as old as time itself, it isn't a simple matter to turn out one as neat and novel as yours.

EDWARD HINE & COMPANY, Peoria, Illinois.—You rate an A-plus grade on your production of the Caterpillar Tractor company advertisement, "Spring Again." The picture showing a citizen on Main Street of some small city reading the names of the servicemen on the Roll of Honor in, we'd say, the court-house yard, is full of human interest. We recall seeing it in one of the leading general magazines, *Fortune*, perhaps, which is an indication of how it must have impressed thousands, as well as we who are exposed to so many illustrations in color. We'd hazard the guess the great Caterpillar organization made reprints to be sent to readers of the advertisement desiring the picture, and copy, too, of course, for framing. Well, your work on it is well worthy of a frame.

J. HORACE MCFARLAND COMPANY, Harrisburg, Pennsylvania.—Your floral calendar from this spring to next is up to its usual standard, which is saying a great deal. Typical of the fine reproductions in color of the flowers, fruits, and vegetables for which your Mount Pleasant Press is renowned are its monthly leaves, each picturing a flower or fruit. The calendar is its usual size, 9½ by 12½ inches, on pebbled paper, plastic-bound in ivory at top, suspended by a cord. Calendars and copy are in gray-green. Reproduced on the cover is the exquisite rose, Horace McFarland. The introductory page shows a new yellow rose named "Peace." Below the illustration, copy pays tribute to the workers of the company who left to serve our country, including two who gave their lives. It's a distinctive piece, this floral calendar.

ST. PETERSBURG PRINTING COMPANY, St. Petersburg, Florida.—Store cards for the various citrus fruits are effectively designed and your pressmen have gotten the best possible out of the color plates considering the surface of the stock. It just happens that as the cards are large and usually seen at a distance, de luxe presswork on No. 1 coated is not essential. At a distance the effect is undoubtedly

about the same as the best which could be done on more expensive paper. Open panels are die-cut in two places in order that dealers may insert cards bearing prices. Display cards seem to be a growers association effort as brand names are not given major display, being "Canned

Florida Orange Juice," for example. We still remember the series you did wherein the panel left for pricing was black (a special ink) upon which the dealer could write the price with chalk.

THE LEO HART COMPANY, of Rochester, New York.—Your fine pamphlet of the



## Charter of the United Nations

WE THE PEOPLES OF THE UNITED NATIONS  
DETERMINED to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and to establish conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and to promote social progress and better standards of life in larger freedom, AND FOR THESE ENDS to practice tolerance and live together in peace with one another as good neighbors, and to unite our strength to maintain international peace and security, and to ensure, by the acceptance of principles and the institution of methods, that armed force shall not be used, save in the common interest, and to employ international machinery for the promotion of the economic and social advancement of all peoples, HAVE RESOLVED TO COMBINE OUR EFFORTS TO ACCOMPLISH THESE AIMS. Accordingly, our respective Governments, through representatives assembled in the city of San Francisco, who have exhibited their full powers found to be in good and due form, have agreed to the present Charter of the United Nations and do hereby establish an international organization to be known as the United Nations.

UNIVERSITY OF CALIFORNIA PRESS • DESIGNED BY A. R. TOMMASINI AND SAMUEL T. FARQUHAR

Preamble of Charter of United Nations, designed by A. R. Tommasini and Samuel Farquhar, printed by University of California Press. Original has blue and gold emblem, gold initial, red ornaments. It is set in U. of C. Oldstyle (Goudy) with Lombardic Gothic versal initial hand drawn by Goudy



address made by Horace Hart before the New England Graphic Arts Conference last fall, "Printing—American Industrial Giant," has a winning simplicity. Printed entirely in black ink on white paper, with a businesslike cover, its thirty 4½- by 6½-inch pages demonstrate how good printing can employ unobtrusive plainness to emphasize the importance of the message. In this booklet, the words are the significant feature, giving facts and figures about the position of the printing industry and its relationship to our national economy. This material is presented in the hope that it may be used as a solid basis for postwar thinking and planning. So many are requesting the pamphlet that it has become necessary to make a fifty cent charge for each copy. Here is an excellent example of design and layout being appropriate to the subject.

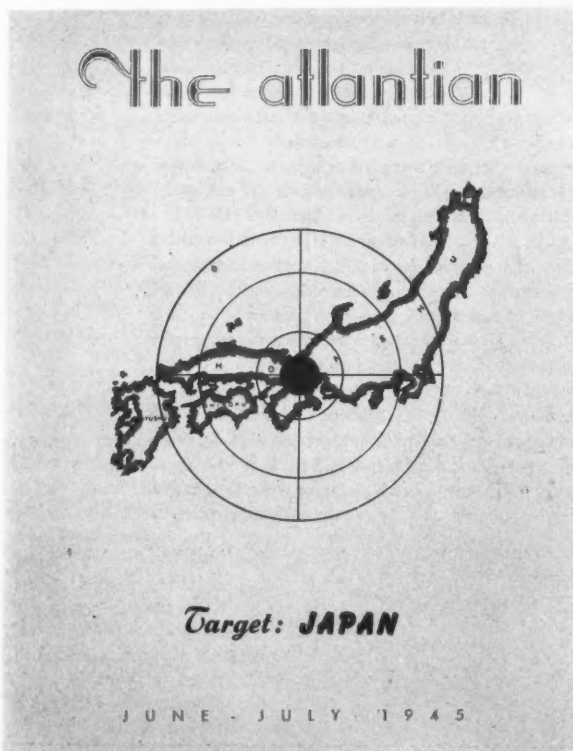
SERVICE TYPESETTING COMPANY, Los Angeles, California. —Your invoice form is impressive without being in the least ostentatious. There's a band of middle gray across 6-inch top about 1½ inches deep over which name and address and word "invoice" are printed in black from sans-serif type. Under "invoice" near right-hand side a round trademark appears half over the gray, half over white stock showing below. Space is provided for typing the name and address of



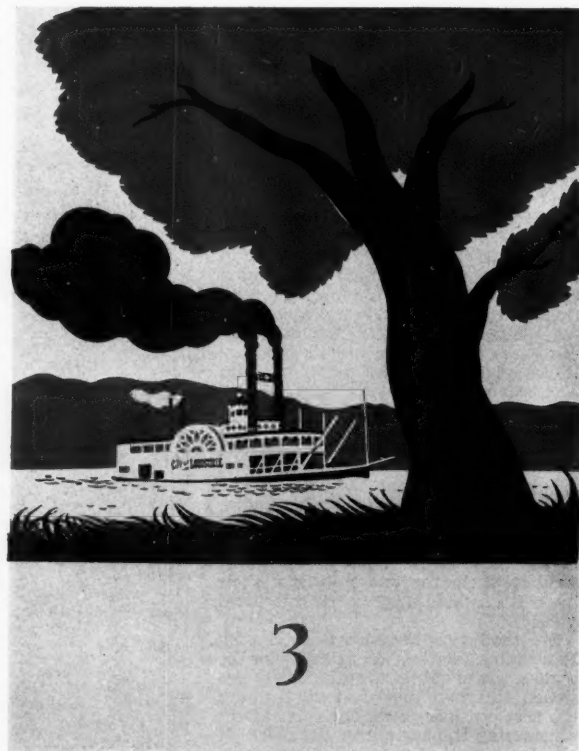
A solid background of soft pastel green highlighted the black and white "picture of a prospect" featured on July cover of *The Franklin Field*, house magazine of Franklin Life Insurance Company, Springfield, Illinois. Cover emphasized main theme of leading articles in the issue

customer between the top gray panel and a combination rule band in black and gray, the latter approximately half-way down the sheet. Items purchased are typed in the lower half, at the bottom of which, bleeding off three sides as top band does, there is a narrow gray band over which terms of sale appear in black. Effectiveness results from the design handling, the gray and black color combination, the clean-cut type, and most of all, perhaps, by the clean simplicity of the item.

PRESTON W. WRIGHT, of Baltimore, Maryland.—You do a very good job handling *The Marylander*, publication of the Maryland Casualty Company. Cover design is standard, we assume, except for changing the illustration, which dominates, with each issue. Name across top reversed in a wide color page border with letters outlined and shaded is neat yet quite effective. We would prefer to see the date, *et cetera*, in black over the orange near bottom within the panel joining up with the combination rule border, reversed and showing white, rather than see the lines broken for the type matter. Disunity is not pleasing, tends to weaken, and the broken borders create that effect. While not distinguished typography, makeup of inner pages is neat and readable, not uninteresting. We regret the combination of the rather fat



Interesting use was made of two greens and black on cover of the outstandingly excellent magazine edited and published by inmates of Federal Penitentiary at Atlanta, under supervision of the Department of Education



Steamboat on river floats across a characteristic Elmer Jacobs' cover for *Phoenix Flame*, edited by H. J. Higdon, published by Phoenix Metal Cap Company, Chicago. Original was olive green and black on a warm gray

Ultra Bodoni and extra condensed type of similar design in heading on page 5. While presswork on halftones seems a bit gray—probably the fault of the photographs—it is of an average grade. Even so, we believe a more dense black ink would have achieved a better result in this respect.

HERBERT W. SIMPSON, Evansville, Indiana.—Of course there is little or nothing that we can tell you, one of the country's outstanding artists with type, that would help improve your work. What we might say, and there is one thing this time, would probably be regarded as matters of taste. There is no denying that you went about handling the booklet, "Attention, Turtles at Work," with a purpose. All text is set in Ultra Bodoni with heads, three or four to the page, in the Ultra Bodoni italic of just one size larger. There is considerable white space between sections of the pages, marked off by the heads, in fact space is wider than page margins. The comparatively illegible type is in part compensated for by the fact that the size is large. So one could defend the work on the basis that it is different, so characterful, and that it isn't difficult to read. So, what? Well, this commentator just does not like the type when there's so much of it, fears the example would cause unwise imitators to use the face in small size and space it tightly.

## Art Directors Club OF CHICAGO

presents these facts concerning their Annual Exhibition  
of ADVERTISING ART to be presented at the  
ART INSTITUTE of CHICAGO, May 1st to 31st, 1945

(for your serious consideration)

Award Luncheon,  
April 30th, 12:15,  
Red Lacquer Room,  
Palmer House.

Awards will be presented at  
this time. A specially designed #  
Gold Medal will be awarded.  
Please phone Miss Sumner,  
Dearborn 0691  
or write Douglas Smith,  
ADCC Secretary,  
916 North Dearborn,  
400 West Madison St.,  
Chicago.



(for pleasant anticipation)

Perhaps meat will be served  
at luncheon. Maybe someone  
will give you a cigarette. You  
undoubtedly will hear some good  
stories, see old friends, meet high  
powered art directors, art salesmen,  
artists and advertising geniuses.  
Perhaps you are an award winner  
(winners will not be announced  
beforehand). You can applaud wildly if  
you approve the selection of award winners,  
gripe quietly to yourself if you disapprove.  
Please phone or write for reservations today.

This is sponsored by  
COLLINS, MILLER & HUTCHINGS, Photo-Engineers  
207 North Michigan Ave., Chicago 1, Illinois

To lure great swarms of spectators to its annual exhibition of advertising art at the Art Institute, the Art Directors Club of Chicago had John Averill create inspired figure at left to represent "serious consideration" and gay blade at right as "pleasant anticipation." Copy is equally catchy. Ad was sponsored by Collins, Miller & Hutchings, Chicago

Best items in the package are the Typophiles package label, sweet as sugar candy, and the folder "American Designers" of Kaiser, the furrier, both of which are reproduced on another page. Come again. We like it very much.

MEYER WAGMAN, of Newark, New Jersey.—We were asked not long ago to name the ten men who in our opinion were the best typographers in the United States, and named you as one of them. We're delighted, therefore, that you have submitted numerous examples of your craftsmanship which more than reassure us in our nominating you. Mostly for book jackets, and for advertising books, the items indicate desirable strength and color, also a fine sense for just the right atmosphere. They demonstrate ability to choose the right type faces—incidentally all are type set without hand lettering—that are in keeping with the nature of the book and then to handle them in a becoming manner. There is the jacket for "If Men Want Peace" with title in proportionately very large sans-serif oblique caps reversed, white against deep green. Strength and power are manifest. There is "The Bank of England" set in large sizes of Cloister Old-style type with a page border of three 2-point rules rather widely spaced, being printed in medium brown on buff stock. There is, to name another, the

# CAPABLE CRAFTSMEN

## G. R. GRUBB & CO. CHAMPAIGN, ILL.

Cover of an advertising folder sent out by G. R. Grubb & Company, Champaign, Illinois. On deep cream paper, it was printed in green and purple

# ILLINOIS PREPARES FOR PEACE

Forceful blue and gold cover design of book prepared by Hillison & Etten Company, Chicago, explaining Illinois Postwar Planning Commission

# YOU... and WORLD PEACE



It is my earnest hope that discussions in the United States on this all-important subject will continue to be carried on in the same non-partisan spirit of devotion to our paramount national interest in peace and security which has characterized our previous consultations. I am certain that all of us will be constantly mindful of the high responsibility for us and for all peace-loving nations which attaches to this effort to make permanent a victory purchased at so heavy a cost in blood, in tragic suffering, and in treasure. We must be constantly mindful of the price which all of us will pay if we fail to measure up to this unprecedented responsibility.

...THE SECRETARY OF STATE OF THE UNITED STATES

The D. H. Ahrend Company, New York printer, saw a need for a simple explanation of recent moves toward world peace. A booklet explaining them was produced. This was its cover printed in blue and black. The atom bomb made it more timely

A KAPPA TAU SIGMA  
SUNDAY EVENING:

Bill Tera

GUEST OF THE EVENING

AT THE HOME OF HARRY KOBLIK

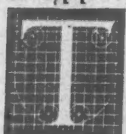
1816 SILVERWOOD TERRACE

JANUARY 14, 1945 AT 8:30 P.M.

Invitation of distinctive design by Richard Hoffman, Los Angeles

A CHAPBOOK FROM THE TYPOPHILES  
29 RYERSON STREET • BROOKLYN 5, NEW YORK

The Typophiles



New York - N. Y.

Postmaster: This Package May Be Opened for Postal Inspection • Return Postage Guaranteed

Neat two-color label by Herbert W. Simpson, Evansville, Indiana

jacket for "Selected Poems" set in Caslon Old Style with sympathetic rule panel treatment. The examples demonstrate great work and we regret space doesn't permit painting adequate word pictures of all.

LOS ANGELES TYPE AND RULE COMPANY, Los Angeles, California. —Congratulations on the leaflets, each of which has copy set in the face it describes, so that reader will have a visual demonstration of different qualities of various type faces you have with which to service the printing and advertising folks of your city. While the leaflets you sent are about casuels with which few printers are well acquainted — Pagoda, Streamline, Cameo, Shadow, Reverse Line, and Hadriano,

just for instance—it is presumed you've issued similar pieces on better known styles. Your comments on the faces are good enough that we'd like to quote some. On Cameo: "Distinguished letter forms have a basic, a timeless quality. When drawn in reverse, white on black, these classic characters have a cameo-like appearance and they assume a novel beauty offering unique opportunities to create printing with sparkle yet within the bounds of conventional good taste." The copy about Pagoda: "Utilizing the vigorous and attention-compelling values of bold-face types with the dignity and the character that is traditionally associated with text types, Pagoda, with its hand-lettered appearance, is a most valuable addition to the typographic resources of every alert printer." Hadriano Stone-Cut: "Occasionally every discriminating printer or typographer needs a type face that reflects a quiet elegance . . . that embodies true distinction . . . such a type is Hadriano Stone-Cut."

BRADFORD ROBINSON PRINTING COMPANY, of Denver Colorado.—Each and every item in the lot you submit—and there are many—is top-grade. Frankly, we have looked hard without being able to spot anything deserving of adverse or even constructive criticism. Better luck, maybe, next time. Two items are especially worthy of mention for reasons other than top quality although the first we will comment on is more beautiful than most of the items you submitted. The 5½-by 8½-inch lithographed folder, "The Cosmopolitan's Forget-Me-Not Album," in black, gray, blue, and green on white antique paper, is an item which many printers could sell to hotels, the idea being to send one to guests on their birthdays. Undoubtedly the guests are asked to set down the

natal day when they register. Below "Our Forget-Me-Not for Today" on the center spread there's an off the horizontal panel with "Birthday Greetings to (space for filling in guest's name) from the Cosmopolitan Hotel, Host of the West," with the panel standing out from gray vertical bands with bunches of the flower in upper right and lower left corner. Incidentally, bands of green appear across the corners of the title page suggesting ribbons 'round a carton. The other item is a card with the head "The War in Europe is Over," made up for Radio Station KOA, which was on the desks of those on the mailing list of KOA twelve hours after the V-E announcement. We wonder

## Unfinished Symphony

BY STANLEY SULTAN

SHE WAS BEAUTIFUL. NOW DON'T GET ME WRONG, because beautiful is one word I handle with kid gloves. But she was beautiful. It was an informal kind of beauty, too. (There must be a word for it.) It wasn't the kind of beauty that was propounded by a Max Factor kit. Maybe that's why I find it so difficult to describe her—to make her as real to you as to me—to make her as *disturbing* to you as she was to me. She was dark, with jet black hair. I liked her hair. It was soft and lustrous, and she never combed it into those crazy pompadours as the other Lincoln girls do. Sometimes she wore pigtail that framed her face and gave her the freshness and naivete of a farm girl. But I liked it best when it was brushed straight back with a part in the middle—sort of Spanish-like. That's the word—Spanish. She was like Spanish music—sometimes capricious, sometimes sedate, sometimes thrilling, always beautiful. My friend Howie said I was crazy, drawing an analogy between girls and music. But she wasn't a girl to me. She was Shoney, and the Peanut Vendor, and Perdita, to me. Howie didn't know her. He never saw her smile. (It began with a pursing of her lips and then spread across the whole room.) He couldn't imagine a pair of dark eyes, usually half shut, that would open wide every so often, captivate you completely, and then demurely lower

Unusual layout by Lorraine Topal for story in student publication of Abraham Lincoln High School

if you and KOA did as well on V-J Day. Everything indicates an up-and-coming organization in every way.

ACME PRINTING COMPANY, Milwaukee, Wisconsin.—Your blotter "For the Creative Genius" is well arranged and the gateway illustration extending from top to bottom along left side with pendant sign is interesting and effective. The one serious fault is that the heading (quoted) is very definitely too small in relation to the size of type used for the one body group, being stronger than the text only in weight of type; and in two of the three color combinations it loses much strength by being printed in the weaker color. Lines of text group appear tight; effect would be better if one-point leads were added. Best combination of colors, except



for small lines at either side of work mark at bottom, is that on stock with wood grain effect in light brown. Here the small type in rather light brown is scarcely readable; and even the relatively large text group seems weak but not too much so. From a practical standpoint printing in red and blue is best, most clear and readable, and the heading, although small in proportion as already indicated, gets attention from the contrast the red in which it is printed provides. Handling of the poem "Printing" on the wall card is neat but the lighter blue is too weak. Detail of the border is not clearly apparent. We'd suggest the periods extending away from either end of title extend all the

three test tubes are used to form the first letter of the name. The reverse panel below is of the same shape, with the test tube laying horizontally, however. The name above left end of reverse panel and simple illustration of candle and swirl below left end are in red-violet, the panel and words "the Chemist" above panel and to right of name being in black. We rather regret that so much of the type is condensed block style, especially where, as on the Lubritorium heading, it was combined with extended Copperplate Gothic. The contrast of shape is not pleasing. While in some instances condensed type may be said to provide greater power, more often than otherwise a type of regular

width a size smaller will do the job better, and nearly always be more easily read. Your company letterhead is ultra conservative, impressive because of its simplicity and dignity; the word "sweet" characterizes it better, in our opinion, than any other would. All copy is in a single line of smart light-face type, of 14- or 18-point size. Above the line and quite well below top of sheet and near left end of it, your work mark, blind-embossed, contributes quite a pleasing spot of decoration.

JACKSON & O'SULLIVAN, of Brisbane, Australia.—The nicest thing about the booklet you made up from Goldsmith's "The Deserted Village" is its "tone." A second good quality is composition of the text. Its tone is the result of the colors and the texture of the paper. However, the blue gray ink, so nice and sweet on cover illustration and in the initials, is far and away too weak for the author's name on cover and title page. Lettering of copy on cover is quite characterful but also is not professional and we can see no reason for "a

Poem" being so large. That line beneath the title could much better have been printed in the weak blue gray ink than the "by lines." If it were and "By Oliver Goldsmith" were in black, display values would not only be better represented but color parts of picture and in title group would be separated, a good feature in itself. In any event the line "a Poem" could well be smaller, and the same applies to the lines "by" and "Oliver Goldsmith" if to be printed in black. The title page would be improved if the picture plate were dropped something like an inch. That would bring about much better distribution of white space. Title at start of the poem could have been more effectively arranged in two or three lines instead of in one about the same length as the lines of the

their lids again. He didn't know the wink she would give me that would set my heart on end, her pert upturned nose, her—well, I don't know, her sheer perfection.

She, she was perfect all right, and I was perfect too—a perfect fool. I first met her a little over a year ago in the Dean's office. I was applying for a transfer to Lincoln. She was the head clerk, or something, and acted very officious toward me. I didn't even notice her. When she ordered me rather abruptly to take a seat, I decided to put her in her place. I faced her sharply and—didn't say a word. I made up my mind there and then that working in the Dean's office would be a marvelous opportunity for me to acquaint myself with the school. When she came to the office the next day, I was very innocently filing cards in a corner. I thought I noticed a smile skip across her lips when she first saw me. My heart began to hum.

It didn't take me long to find out her name (it was Rita, but everyone called her Jo), and I could tell she liked to talk to me. During the next two weeks we really got to know each other. We ate lunch together, walked to classes together, and went home together. When she was absent, school held no interest for me.

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Layout by Lorraine Topal

Right-hand page of striking black and white spread uses student artwork and layout for student's story

way to the border on both sides, even over the border and to sides of card. This would give interest to the design, and would obviate the awkward effect of the title and lines of the poem being almost the same length, and effect a more pleasing distribution of white space on the page.

THE READ PRESS, of Brisbane, Australia.—As you state, letterheads of McInnis, Rankin, and Brisbane Lubritorium are modern. They are also highly impressive. We see something else, a style of your own. The three have a quality in common—odd-shaped reverse color panels—which with types and manner of handling would identify the designer in a manner similar as the paintings of artists may be identified. Most interesting of the three is that of McInnis, the chemist, on which



VOLUME 22  
NUMBER 3  
MARCH, 1965

Post-war offset has everyone guessing. How will the development of this lusty infant affect the letterpress process, photoengraving, type faces, paper? Offset is a mystery to many. To help in dispelling this lack of knowledge the program chairman has arranged with manager Broyles of American Type Founders to present to our club Mr. Hobart B. Hicks in a revealing discussion of what he calls the "Seven Mysteries of Offset." Mr. Hicks is assistant to the general sales manager of the offset department of the American Type Founders. He has had a long and varied experience in the offset field, loves his work, and is a first-class speaker. His talk is to be presented in San Francisco, Seattle, Portland, Salt Lake City, and other western cities. So be on hand for the drawing for ten bucks in war stamps, and so hear

HOBART B. HICKS in a discussion of "SEVEN MYSTERIES OF OFFSET"

Wednesday Evening, March 21, 6:30 Sharp, Dinner Place \$1.00  
At Hotel Rosslyn, 111 West Fifth Street, Los Angeles, California

Above and below are characteristic front pages of self-covered bulletin of Los Angeles Club of Printing House Craftsmen. Their moderately "dynamic look" comes from discreet use of off-the-horizontal arrangement of some parts, in itself a demonstration of skill of interest to printers. It is suggested that weight is rather light for cover designs; also that pictures are often useful to add interest to pages which sometimes grow monotonous

## Craft-O-GRAFS

VOLUME 22 - NUMBER 3  
FEBRUARY 1965

ORGAN OF THE LOS ANGELES CLUB OF PRINTING

The February meeting is to be Photo Engraving Night. Charlie Gordon gets the club a bid to visit the plant of Metropolitan Engravers, Ltd., 333 E. 4th Street. This modern plant will be in full operation and plenty of experts will be there to explain things. Some unusually interesting work will be in process for this visit. Bring your friend and your toughest questions. Dinner at Hotel Rosslyn, 111 W. 5th Street, 6:30 p.m.; to the plant at 8:00. Wednesday evening, February 21. Drawing for \$5.00 in War Stamps.

Engravers' Night  
Plant Visitation

poem. Finally, the top margin of pages where poem is printed is proportionately too narrow, and back margin on left-hand pages is too wide. The latter effect results from margin being determined by length of longest line whereas decision should have been based on average length of lines. It was a case of placing according to page in type, including quads, without considering optics, which is what determines effect.

JOSEPH B. COYLE, Johnstown, Pennsylvania.—It is creditable of you to say that you hope the lot of specimens done by students of the high school print shop show improvement over the lot sent us last year, but, frankly, we can not remember just what the work was like a year ago. As space in our magazine prohibits our going over each item point by point, let's consider a weakness in the work which occurs too often—spacing between lines. Consider the cover design of your "Type Specimen Booklet." The four lines of the subtitle are much too closely spaced in relation to spacing between two lines of main title and to open space elsewhere in the page. Assuredly the space between wavy-line cutoff rule should be as great above first line of subtitle as below second line of main title. On top of that, proportion would decree that in view of large amount of space following subhead—above and below illustration—there should be more between lines of subtitle. Proportion should determine, similar proportionate spacing should be evident throughout a design. Just lowering the subtitle would, however, be a great improvement. You will, with a bit of research among items submitted, find this principle violated in other items you sent. Spacing between words of the main title is too wide and you will on comparison find this error in other of the items, especially on the blue card, "Doggone, if it ain't time to buy more War Bonds and Stamps," particularly the last line, where words are separated more than lines which should never be the case. Perhaps the least satisfactory item is cover, "In Memory of Clarissa Hills." Being widest at the bottom, the contour of the "design" is most unsatisfactory. Hold the page upside down and you'll see that the inverted pyramid is a pleasing shape for printing. Furthermore, "In Memory of Clarissa Hills" is the important copy and yet it is weaker than that which follows. Giving those important words adequate emphasis in size of type would reverse the order, make the pattern widest at or near the top, which is as it should be. Here again is bad line spacing—first two cap lines are too tight in relation to spacing elsewhere. See it? Now for one of the better pages, the cover "Spring Green." It would be improved if there were more space between lines of title group; they are tight in relation to spacing above and below the illustration. In some circumstances the lines would not appear crowded but, remember, spacing is a relative matter. Best item in the collection is the cover of the "American Education Week" booklet. It has force in design and has character, an excellent example of linoleum block cutting. Design should, however, be higher on page, top margin smaller than bottom one.

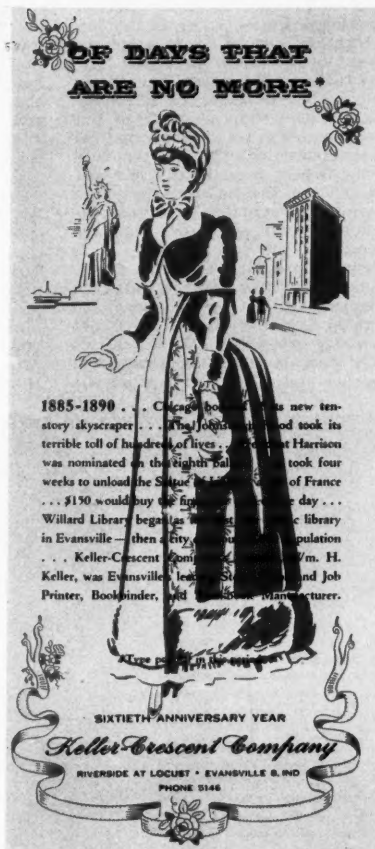
R. N. CORNWELL, of Rice Lake, Wisconsin.—Most of the letterheads you submit are very good, several decidedly characterful and impressive; the one for radio station WJME is particularly so. Another for which the same novel old



## REFLECTIONS

JUNE 1945

Piscatorial cover of E. F. Schmidt Company publication is black and unusual orchid color on gray



Mauve tint of 90's is used on anniversary blotter of Keller-Crescent Company, Evansville, Indiana

**STRIKING** **RUGGED** **Modernistic** **CLEAN CUT**  
**CLASSICAL** **MANLY** **OUTSTANDING** **STATELY**  
**SPICE** **BLACK** *Leisurely* **DECORATIVE** *Graceful* **STURDY**  
**MECHANICAL** *Ecclesiastical* *Fashionable* **INFORMAL**  
**DAINTY** *FEMININE* *Carefree* **ANIMATED**

We have **287** different kinds of type

**Edwin H. Stuart, Inc.**  
 422 First Avenue • Court 3897 • Pittsburgh 19, Pa.  
*Stuart Makes Type Talk . . . Stuart Leads in Type Styles*

WARNING: Don't blot on this side; this is an unlined surface blotter

### AN ADVERTISEMENT IS A SPEECH . . .

the advertiser is the public speaker; the audience is the entire circulation of the medium used. Advertisements and advertising pieces CAN be brilliant, soul-stirring, long remembered . . . and should have the ecstatic movement of a great speech. When Demosthenes finished speaking, the people cried: "Let us march against the Macedonians!" and when you sign an advertising message, readers should shout: "Here's my money . . . give me your merchandise!" Every ad is a speech . . . it shouldn't make the public yawn, ignore you or walk out on you. Nor should it merely seek to draw the comment: "Isn't that a beautiful job!" No . . . the object of your advertising oratory is to make the people do what you want them to do without disclosing exactly how you bring about this happy result.—James T. Mangano.

MANGAN & ECKLAND, 43rd FLOOR, BOARD OF TRADE BUILDING, CHICAGO, ILL.

Reverse printing and royal purple background make faces stand out on Edwin H. Stuart blotter. Lower blotter: Typography by Ben Wiley, Frye Printing Company, Springfield, Illinois. Black and red

time type face is used for name display, "Betty Carlton," is also quite distinctive, though its layout is straight-line. Overby's is another interesting, informal design, good enough to stand despite the use for display of one of the ugliest type faces ever cast, Broadway. (Once, years ago, when hundreds used Broadway where one does today, we saw a job for which the style was just the trick. It was a cover with but the one word "Fore." The fact suggests that if the style is to be employed at all—and it needn't be—it should be *most* sparingly used.) In this heading, type, rule, and ornament combine nicely in a most informal design, off center, but still quite well balanced. Few could do the job as well. The ornamentation and color are too conspicuous on the heading of the Sport Shop; type is in effect relegated to the background whereas, figuratively speaking, it should occupy the foreground. Type lines between the rules on right and flanking the monogram device seem awkward. The heading for B. & B. Electric Service is decidedly commonplace, seems to have been set without any plan, even without much thought. Practically always there is too much space between words in display lines, a rather extreme case in point being the main line of the Lake-side Photo Service heading. To preserve proper unity of line there should be less space between the words than between lines in which the words appear. In this case space between top and bottom of line and rules above and below should be greater than that between words which, as already stated, are far too widely spaced. Incidentally, though the point is important, your work in general is better than it is in detail.

VICTOR L. GEORGE, of Altamont, Kansas.—The work you submit is of average grade, somewhat better when compared with that coming from so-called country newspaper shops. Best item—in fact the only one at all outstanding—is your own letterhead, the one on which "The George Publications" is in a single long line, with the second color green. The one on which you write, with the name in three lines, is overbalanced on the left and considering the crowding on the left side, has too much white space on the right-hand half. Furthermore, the widest part of the main group is at the bottom. The inverted pyramid contour with widest part at or near the top is one of the most pleasing; balance being assured in that form. Headings like those of Labette County Farm Bureau and Mosler would be characterized as commonplace, neatly but ordinarily arranged without distinction. Inharmonious types detract from the appearance of the title of the Eastern Star program folder which is further handicapped by printing in red on blue stock; due to background being too strong and because there is too little contrast small type is not as clear as it should be. Three main lines of the title of Mound Valley High School alumni banquet are too closely spaced in relation to the amount of space left above and below the flag. Space doesn't permit mention of other weak points but we'll get at them when items are again reviewed. If one is not sure of his ability to effectively use contrasting types—he may be, but usually is not—it is wise to confine type faces to one series, also wise to avoid combining monotone faces like the sans-serifs with contrasting styles like that used for the main line of alumni banquet item mentioned just above.

# THE PRESSROOM

Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential.

By EUGENE ST. JOHN

## MAKEREADY DETAILS

Will you give us your expert criticism on the makeready of the enclosed halftone prints? These cuts are all 133 line, which I consider too dense for the paper, which is grade B super, 45-pound. The ink used was a standard one and these sheets were printed on a small job cylinder press.

For this kind of paper, which the facetious printers have dubbed "4F," the suitable screen is 120 line. Also needed are an ink that is suited to the screen, paper, and press; and a thorough and complete makeready, if the most is to be made of the situation. For the makeready, you may get some help from a mechanical cut overlay.

One other factor may be utilized to make the best of the unfavorable conditions. If it can possibly be arranged, the makeup of the book should throw all the halftones on the right side of the paper, the felt side, which is smoother than the wire side and not so deep a gray. The snap of a black and white halftone largely comes because of the contrast between the white of the paper and the depth of the black (really a blue black) ink. The closer the paper approaches to white, the better the contrast. A creamy white is not unfavorable but a dull gray

paper certainly is. This is very apparent on the wire side of the paper you have submitted.

The wire side requires more ink than the felt side, more impression, and a more thorough and stronger makeready.

You now have your proof in hand to suggest that these full-page size plates be arranged in makeup to print on the felt side of the sheet. Sample A printed on the felt side looks immeasurably better than the samples B and C which were printed on the wire side.

Book planners who know what it is all about arrange to have cuts fall on the felt side as far as possible and select plates of correct screen for the stock. This is of very great importance in books, magazines, and even newspapers. Not until the planners and preparers of printing become better versed in the practical side of printing will errors like the one before us become uncommon.

## SMALL ROTARY PRESSES

We would appreciate receiving the names and addresses of printing machinery manufacturers who make various types of small rotary presses. We are also interested in the latest and best methods of producing snap-out billing sets. Will you please send us a list of suppliers of this equipment?

Rotary being another way to spell speed in printing, it has come about that rotary presses have been designed and produced to care for a constantly widening range of work. There is a small rotary press, which looks like a converted multigraph machine, that will feed and print gummed tape from the roll at a high rate of speed. It runs on this work only.

There are other rotary machines that include tape-printing in a long list of accomplishments including snap-out and zigzag sets, tickets in rolls, labels, and so on. The versatility of some rotary machines is striking, printing as they can on both sides of the sheet, printing in multicolor, numbering, punching, perforating, wire stitching or sewing,





gathering, and inserting. The list of strike-in possibilities is a long one.

Other rotary machines are designed to produce high-grade work at present top speeds. Still other rotary machines are built to the customer's specifications to do a given job well at high speed.

Besides the many kinds of letterpress, offset, and gravure rotary machines now devoted to these several lines, photogelatin printing is being produced on converted offset presses today instead of only on converted direct lithographic presses of yesterday. Really it would be hard to imagine any kind of printing that could not be produced on a rotary machine should the need arise.

#### MASTER SHEET BY OFFSET

We have received much benefit for years from your column in *THE INLAND PRINTER* and now have a request to make of you. This is the first time our plant has attempted a job such as the enclosed sample, on carbon duplicating paper. We anticipate future orders and although this sample is passable, it is not as good as samples we have seen which have been produced elsewhere. Is there some special trick in making the maximum amount of carbon transfer? We would appreciate any advice you may offer.

This particular duplicator company recommends a cylinder press for printing the master sheet when the form is as large as this, 8½ by 11 inches. The offset on the reverse of the master sheet is better than commonly obtained from a platen press owing to the difference in the line-at-a-time impression around the cylinder and the all-over impression of the platen press. Also when running the master sheet on the duplicating machine the print should offset onto the right (felt) side of stock used. The platen press may be used with the expenditure of more time in makeready but the result is not as good.

#### INKS FOR SOUTH AFRICA

Thank you for your letter detailing the various types of inks to be used on different types of papers. However, what we really would like to know is the names of the manufacturers of the inks used for the printing of *THE INLAND PRINTER* as we are anxious to establish contact with a few of the leading ink manufacturers of the United States.

These inks are supplied by various inkmakers. We are sending the name of the body black ink. The pigments for the colored inks are bought from these inkmakers and mixed in the inkroom of the pressroom which is equipped with several mills. We are also sending you a list of the leading American manufacturers of ink mills.

#### RADIO-FREQUENCY HEATING

We have heard a mention of radio-frequency heating just recently. What is this process and does it lend itself to use in the printing industry?

The high-frequency or radio-frequency heating includes two processes. The first is inductive, with the material to be heated placed in a coiled tube or a coil of wire through which is passed a high-frequency alternating current to induce the currents that will raise the temperature of the material. This process is suitable to materials classed as good conductors and is used in melting, surface hardening and plating of metals, soldering, *et cetera*. At the present, inductive heating holds little promise of usefulness to any large segment of the printing industry.

The second process is known as dielectric heating, used to heat poor conductors such as paper, cardboard, wood, glass, plastics, and rubber. If two electrodes are spaced

apart and connected to an alternating source of voltage, an alternating field is set up between them. Dielectric or insulating material placed in this field will be heated to an extent depending on a number of factors, the most important of which are the voltage, frequency, and the nature of the material.

The advantage of this process is that materials of poor thermal conductivity can be uniformly heated internally, which is a better system than that of passing heat through the surface.

It is being investigated since it holds promise of usefulness to the packaging industry, in papermaking, in the casemaking division of bookbinding, and use in high speed printing as a possible improvement on gas flame, infra-red, and dry steam heaters.

High-frequency heating may be said to be in its infancy but seems to hold great possibilities especially in the broadening field of plastics.



"In the Days That Wuz"—The Tombstone Epitaph

Cartoon by John T. Nolf, Printer-Artist

## FLOOR LAYOUT

We would appreciate any comments or suggestions your experts will make on the enclosed proposed layout for our weekly newspaper and commercial printing plant.

The machines and other pieces of equipment are advantageously located and spaced apart to facilitate passage of work through the plant from the office in the front to the shipping room in the rear. Our only suggestion, a very important one for a plant situated like yours where daylight is enjoyed through long days the year round, is that all the machines and other equipment requiring good lighting be placed with one side to the windows in the two long sides of the building which are seventy-five feet long.

In greater detail, the presses, paper-cutting machines, folding machines, and so on should be placed with the gear side parallel to the wall with windows, in order that the daylight may be utilized to best advantage. All such pieces of equipment as imposing stones, makeup tables, saws, and type cases should be placed so as to enjoy the best available daylight.

In fine, you have very carefully planned the location and spacing apart of the machines and other pieces requiring good light, to facilitate passage of the work through the plant. When you have turned the several pieces of equipment to get maximum daylight, the result will be satisfactory.

## NON-OFFSET TYMPAN PAPER

In THE INLAND PRINTER for July you mention spherekote tympan paper to be used in perforating and die-cutting. What sizes does this come in? What is it? Where can it be obtained?

This special tympan may be had in rolls or sheets for presses of all sizes. It is available in three types of backing and in three sphere sizes. This is a tympan sheet (treated), studded with myriad minute balls of glass. Spherekote originally was designed as a non-offset drawsheet for perfecting the print on the second side instantly without waiting for the ink on the first side to dry. In this kind of work, the sheet is held up to impression by myriad points of glass (like the dots of a halftone plate) which minimize the offset since the wet ink has next to nowhere to go and ink, oil, and dirt are absorbed to an extent between the dots by capillary attraction. Any ink accumulating may be brushed off with gasoline. There is very little trouble keeping it clean.

Spherekote proved so good as a non-offset drawsheet that pressmen

began to try it as a special tympan for perforating and die-cutting use. They found that the minute glass balls constitute an excellent surface for such work.

## TICKET PRESSES

About five or six months ago I saw in a magazine a six or eight line article about a small sheet fed two-color press that would be brought out in the near future. This press was especially adapted to print the reading matter on tickets in black from flat plates and would have a second cylinder carrying numbering boxes, which would print the

## CORRECT IMPOSITION IS TAUGHT BY CHARTS

● THE TEACHING of one of the most difficult routines in a printing plant—the proper imposition of pages in the form on a stone or press base—has been simplified at the Kingsport Press, book manufacturer in Kingsport, Tennessee, through a set of charts that show the order in which pages are to be placed in the form.

In addition to the numerals such as are used in conventional imposi-

24	17	8	1★	42	41	8	1★
25	32	9	16	52	23	6	91
28	29	12	13	82	62	21	13
21	20	5	4	12	02	5	4
22	19	6	3	22	61	9	3
27	30	11	14	27	03	11	41
26	31	10	15	26	13	01	51
23	18	7	2	23	81	7	2

Chart of quad 32, inside form. Folder delivers four 32-page signatures from 1/128 page sheet

1★	8	17	24	★1	8	41	42
16	9	32	25	91	6	23	52
13	12	29	28	31	21	62	28
4	5	20	21	4	5	02	12
3	6	19	22	3	9	61	22
14	11	30	27	41	11	03	42
15	10	31	26	51	01	13	26
2	7	18	23	2	7	81	23

From Kingsport Press book of charts, one at bottom charts imposition of outside form, second cylinder, two parallel and two right-angle folds. In both these charts, gripper edge is at bottom

number in red. Could you please write us if you have any news of such a machine?

We have no information on a new machine such as you describe. However, we are sending you a list of the ticket machine wizards, one of whom may be bringing out the one you refer to or possibly one that will do all this and more.

tion layouts to indicate the folio and position of pages, the Kingsport charts carry a second and larger set of numerals to show the sequence in which pages are placed in the form. These pages, after they were made up and plated, had previously been stacked in the plate vault in the same numbered sequence to be followed in laying out the form.

The charts, in the form of separate layout sheets for each imposition, were a wartime expedient for more rapid and adequate training of new help, when rapid turnover of labor and the high increase in employment of women made necessary a stepped-up training program. The charts proved such a valuable training aid that they were assembled in book form as a permanent instruction manual on imposition.

This 78-page book of charts covers all folds used at Kingsport from single 4's and 8's to 128-page impositions. They are presented in pairs, each double-pagespread showing the inside form on the left-hand page and the corresponding outside form on the right-hand page. The starting position for the first page down is indicated by a starred numeral on each chart.

Using the charts to learn the numerical sequence of page placement, even the novice quickly learns the routine, says E. W. Palmer, president of the company.

The size of the signature and the kind of fold to be used are given at the top of each chart, together with supplementary instructions for folding, slitting, guide and gripper, and other matters. An appendix lists the positioning of blank and printed cancels for various folds.

★ ★

#### Business by Mail

The fact that the Independent Print Shop is located in a village of less than 1,500 population (Halstead, Kansas) hasn't stopped its owner, Ralph A. Van Camp, from building business by mail.

Mr. Van Camp saw many letterheads for various branches of the service, but none for the girls who join the U. S. Cadet Nurse Corps. So he obtained a copy of its emblem and had a cut made up for use in dressing up a letterhead.

He had special stationery to sell. All he needed was customers for it. He secured a Nurses Year Book with a list of all cadet nurse schools.

The supervisor of each school was sent a sample of the letterhead with a quantity of price list and order blank forms. She was offered a free box of paper, with her own name printed on it, if she would give out blanks. Most of the supervisors took advantage of the offer and passed out the blanks, which gave prices and style of type available.

The orders started coming in. Now there is repeat business. Ralph Van Camp keeps the ball rolling on by contacting the supervisors regularly with the free offer and order blanks.

# PERSONALIZED

By WALT MESSENGER

It all started by accident. I was figuring on how to beat the housing shortage in our town by building a place to live, so I consulted an architect and builder. Shortly afterwards he brought in a poem he wanted set on a plain card to send out instead of the usual Christmas Card.

I discovered I had not consulted just an ordinary architect, but an outdoor lover, writer, hunter, and fisherman, as well as a writer of poems. Every year since, the annual job of fitting a card to this man's need has been another interesting job to test the ingenuity of every person connected with the shop.

Except for the first card there has always been some kind of picture connected with the work. The picture had a tie-up with the writer's outdoor life—his hounds, or the cabin in which he lived. The problem has been to get appropriate stock for such a setting. Sometimes this was solved with a simulated saddle-leather stock in a woodsy green, or as in the last one, a cover which reminded one of birch bark.

The first order was for a hundred cards, the last had grown to the three hundred and fifty point. We have always made an overrun on them and still have never had too many, so it has been difficult to keep our samples complete.

Pictures used on these cards have for the most part been post card size prints and the customer's office employes stuck them in with rubber cement. By use of a French fold we were able to lighten this task by slitting the card for the pictures. One year a linoleum block was cut for the customer, using as a guide a winter's night picture of his cabin home photographed by the printer. The cabin's cozy interior also has furnished some warm and friendly pictures. A typical inside view is illustrated.

Shortage of photographic paper and the cost of several hundred prints this last year made a zinc halftone the better way to produce the job. As an added touch a line drawing was made from the photograph and a small cut made that served for ornamenting the cover and for a later use on personal stationery.

Needless to say, the verse that the customer writes each year for the card has had much to do with its popularity. But the idea has spread and now every year we do an increasing number of these cards, patterned after the same general idea.

In the case of the first customer, we start studying the next job the day after we deliver one lot. The others come in just before Christmas and naturally do not get the same amount of thought.

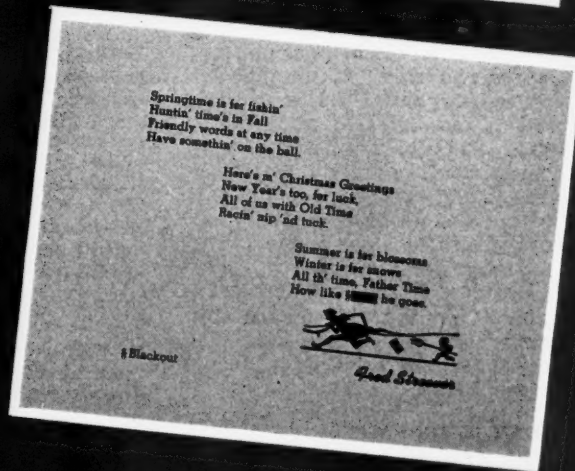
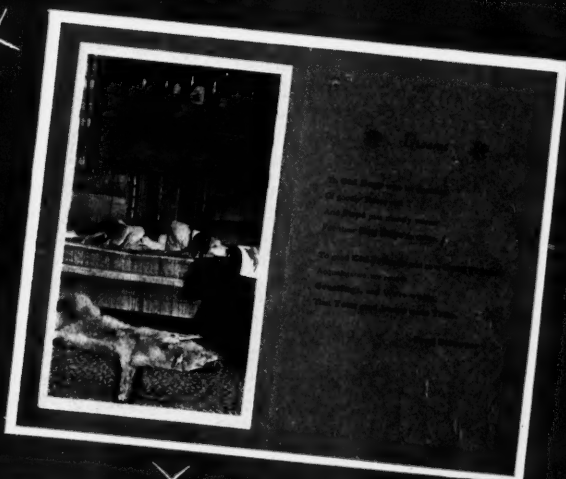
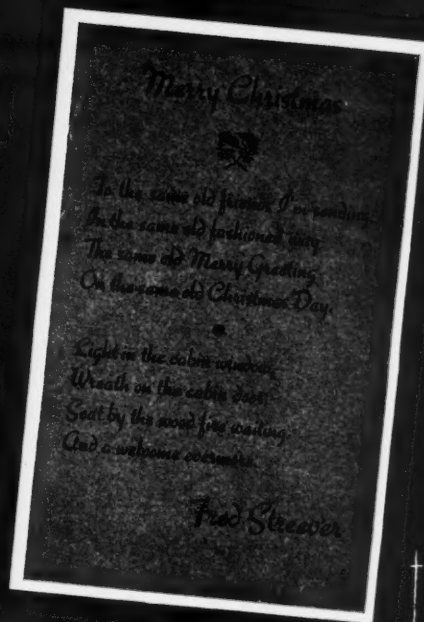
One variation of these cards was used in the case of a local fire chief who disclaimed all power to write his own verse. One year we used a cut of an ancient fire engine, old enough to be an antique, and the next year a cut of an old style hose-cart on a stock, but verseless, card. That, along with his name and title, was enough.

On several occasions we have taken photographs to use on special Christmas cards—of fireplaces, children, or houses, especially new ones, shot right after a clinging snowstorm has beautified them.

For the amount of thought and effort that is sometimes spent on some of these cards, they cannot be considered highly profitable as jobs. The additional orders from those who want "something like Fred used last year" can be profitable. The satisfaction of getting out something that makes a hit with not only the customer but his friends as well is worth a lot, both from the standpoint of practical advertising value and the contentment derived from work well done.



# ED Christmas Cards



# The PROOFROOM

The editor of this department welcomes proofreading questions to be answered in this column, but replies to queries cannot be made by mail

BY EDWARD N. TEALL

## PUNCTUATION IS ENGINEERING

I know you have been over and over this ground, but this question has come up among our personnel: Is it correct to say, as an editorial did, "He is one of those rabble-rousers who makes racial prejudice his stock in trade"?—*New York*.

Some settle-it-fast persons would say "No," quick as a wink and as positively as a mule kicks; others would say "Yes" just as quickly and confidently. The fact is, the words as they stand *could* mean either of two things: that "he is one who makes," and that he lines up with "those who make." To me the correct parsing seems to lead to this: "He is one of those who make." That is to say, "who" ties up with "those rabble-rousers," and not with "one." That is to say, I take it the person who wrote the editorial did not mean "He is one of those rabble-rousers, and he makes . . ." Because of this hobbling ambiguity, what is worth saying is that this sentence is badly constructed. The careful writers avoid such muddy expression.

## DON'T BE THAT WAY!

Please: if we divide *mag-ic*, *mag-ical*, why not *mag-i-cian*? Is not the same word the base for these various forms? My foreman bawled me out for changing *ma-gician* to *mag-ician*, but he wouldn't say why.—*Florida*.

The foreman was right about the division of the word, but grievously wrong in refusing to explain it. In American usage, division in print follows syllabication in speech. We say *ma-gi'cian*, and that is what we should write. The dictionaries have gone funny on division. I, for one, don't see why the "big" Merriam Webster tells me to say and write *se-ri-ous* but *var-i-ous*. I myself say and write *se-ri-ous* and *va-ri-ous*. I do not pronounce *various* as if it began with *very*.

The big book advises you to say *no'ta-ry*, *sec're-tar-y*; the first, with the *a* in italic type, with a dot over it, but the second having the *a* sounded like short *e*. This is tough for the typesetter, because it pre-

scribes different divisions for similar combinations of letters. To this poor but happy "iggoramus" this looks like an overload of scholarship or scientific exactitude. The printer's problem is almost painfully practical. The proofreader needs to really know his dictionary. It's "good business" to make a word list for your own guidance, so you don't have to dig for each word that lives in two lines.

## GILTLESS IS THE LILY

I see the expression "gild the lily" so often that I'm wondering if the great American public just prefers its own version to that of the original source; and inasmuch as I saw the error in *Brevities* in the June number (page 62, bottom of first column), thought you might like to call the whole sad business to the attention of your large readership.—*New Jersey*.

Et tu, Jersey? The Bard wrote (as our Jersey friend went on to say): "To gild refined gold, to paint the lily," is like putting perfume on the violet or lighting a taper to enhance the brilliance of the sun—a "wasteful and ridiculous excess." We'll try to do better; but the World of Print sure is full of toe-stubs! Anyhow, thanks for calling.

## ENCOURAGE INTELLIGENT QUERYING

I read proof for a printing house that handles a number of magazines. My experience leads me to believe that few editors know the proper preparation of copy. If I were to offer suggestions, with queries—or queries without suggestions—the marks on the margins of the proofs would cause the foreman to ask if I thought I had been made editor. I console myself with the thought that I am helping my employer to save money on work that he is getting too little for as the result of fierce competition. Perhaps I am just a fussy old man, but I do like proofreading, and just can't get enjoyment out of such conditions.—*New York*.

This is from an old letter, and I present it with apologies for the unintended tardiness. Sensible queries, clearly presented, should always be welcomed. Queries are most acceptable when accompanied by suggestions for improvement.

## UNPRINTABLE THOUGHTS

In copy referring to a commercial scale this sentence shows up: "There is no underweight for complaint—no overweight to rob you of your profits." My copy chief insists that the sentence should read: "There are," *et cetera*. His contention is that a plural subject is involved here, *underweight* and *overweight*. I insist that the sentence is correct as it stands, "there is" being understood in the second half of the sentence. My thoughts on the subject are unprintable. What do you think?—*New York*.

This query comes from Brooklyn, home of the Dodgers and the tree that grew—and birthplace of *Proofroom's* conductor; honors enough, don't you think, for one ancient Dutch settlement that was Breuckelen when Flatbush was Midwout and Bushwick was Boswijck.

Well: Before I got sidetracked at Brooklyn, I was going to say that my own thoughts on first perusal of the letter were as nearly unprintable as anything could well be in these days of an almost unlimited printability; but a second and more deliberate reading gave me pause (as they say in the Happy Land of Cliché). It is a trite saying that there are two sides to every question or story; but these good old sayings don't get to be trite unless they start true.

The challenged construction does not confront us with a moral issue; it involves no problem of construing a legislative Act. The ruling for or against the sentence as it stands is basable only on individual preference for one or the other of two ways of saying a thing. My poison may be your meat; what to one person is a perfume may to another be a stink.

But the querist's question is still unanswered. The answer is: I recognize some sort of logical merit in the copy chief's contention, but I think the singular verb is vastly better.

## HERE IT COMES!

"Clubs which comprise the Second District"—now, where did I come upon that misuse of a word—that atrocious, unpardonable misuse, that would be a disgrace to a junior high school child writing a composition for English class? It hurts to say it, but—you may see it on page 41 of the IP for June, in an article by two prominent "printing educators." Can't you educate the educators?—*Virginia*.

No can do. The conductor of the *Proofroom* has a number of notes and clippings which indicate with painful clearness that this (mis)use of "comprise" for "constitute" is becoming more and more general and frequent.

## GET A HORSE!

The enclosed newspaper headline seems to me a "howler." When I saw it, I certainly got the idea that the American League teams had been beating the gasoline shortage by riding in old stage coaches from town to town. Horses or not, the American is still the BIG league—or are you a fan of the Bums?—*Missouri*.

Nobody has ever yet heard the boys of either league complaining seriously about 1945 travel. So far as I know, they take it like plain folks—they kick and growl, and say somebody ought to be shot, and all that; but still, they take it, and are glad to carry their share of the load.

But you can't tell a proofreader that the Amurrican is the only "big" league. I myself was born in Brooklyn—and that is something you never get over. But how about "Tinker to Evers to Chance"; can you beat that ancient stuff?

This valued letter has in it nothing of special point for proofreaders; but it does demonstrate that

we Americans are lucky in being able to air our differences of opinion. So, it sure is worth the space. Proofreaders excel in the art of arguing venomously, then pulling together for the common good. I hope the ancient tradition of the proofroom, with its sweet and its sour, is holding fast.

## ADVERBS ASTRAY

Here are a couple of gems that I have encountered recently, in my proofreading: "It is said materially to reduce costs," and "The latter promptly is supplied." But perhaps you would not share my disapproval of these two expressions?—*New Hampshire*.

Actually, I do share our friend's dislike for these constructions. It seems to me I see such misplacements of adverbs more and more frequently. "To reduce costs materially," "is supplied promptly," are more "natural" ways of wording these ideas. Mr. Adverb, like Mr. Hyphen, needs to be kept in his proper place.

## CHINS UP, CHESTS OUT!

Is there deterioration in the printing industry? Allowing generously for wartime conditions, how is one to account for such carelessness as the following, from a great magazine's advertisement in a great metropolitan newspaper:

**A** Full understanding of the great task . . .

There was ample space for separation of the initial "A" and the word "full."  
—*New York*.

What says the good old hymn—"Change and decay in all around I see"? Don't look at the world through smoked glasses; put in pink lenses, or bright green, or any old hue that's more cheering. You cannot separate present troubles from wartime conditions—because they *are* wartime conditions. As the IP has more than once pointed out, the older, experienced personnel has been drawn into other avenues of usefulness, and the young persons who would normally have been serving their apprenticeship during these last few years have been sidetracked.

But perception of difficulties is the beginning of remedy, and the fates and fortunes of our great industry are in able keeping. See the article "Printing Educators Warn Craftsmen of Need for Apprentice Training," IP for June, p. 41. Better times are ahead; and even if some of us oldsters may not stick around long enough to see and enjoy them, we can plug along with calm assurance that printer folk of tomorrow will be as rich in courage and in skill as were those of yesteryear who built the industry.

And—to get back to the specific point of the New Yorker's letter—it is by no means impossible that as many newspaper printers would approve of the form of that ad as would be horrified by it. If the "F" had not been cut into the top of the block of the "A," too wide a gap would have yawned in the line. The one sure thing is, it is better not to start a line with a one-letter word as initial.

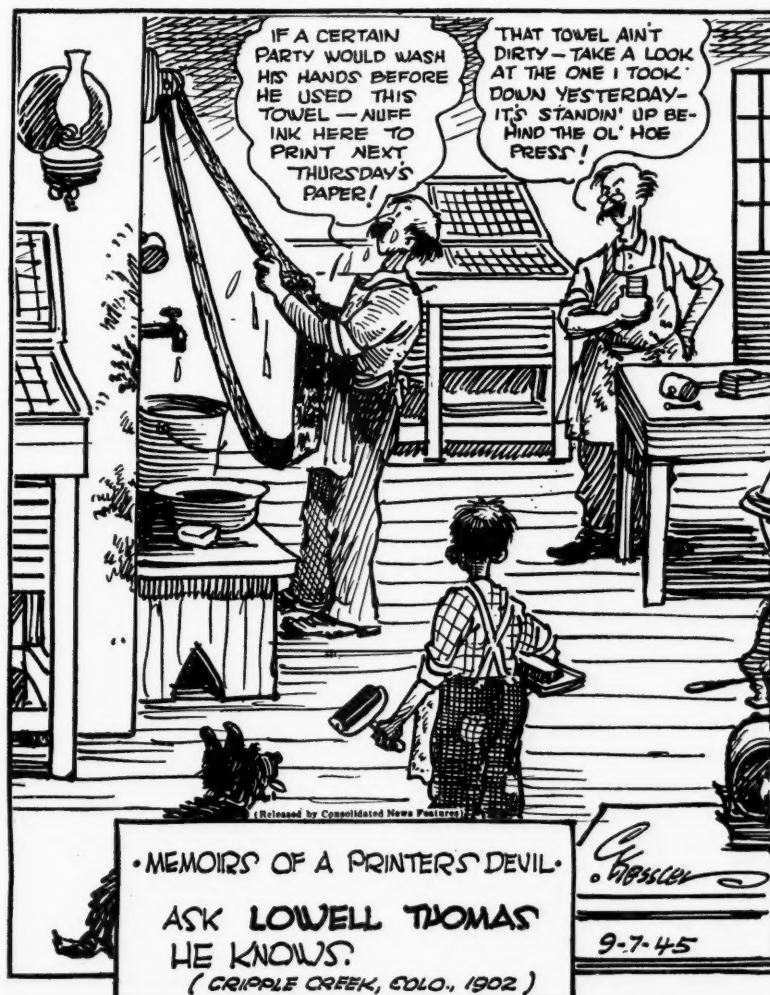
## SOMETIMES YES, SOMETIMES NO

Is it right to say "Leave me out"?—*Florida*.

The heading over this item answers the question. "Leave me out" would be correct in the sense of "Omit me," as from a list of names. "Leave me out of the car" would be low-grade English; the correct form would be "Let me out," with the infinitive *go* or *get* understood: "Let the cat (go) out," "Let me (get) out of the car." To say "Leave me out," in the second sense, is to verge perilously upon "Leave it lay."

## HOME TOWN ECHOES

BY C. KESSLER





## HEADLINE HASTE

My copyholder and I, a proofroom force of two, have been laughing at this headline in a New York newspaper, "Opposition to Bombings by Clergymen Held Disservice to Church." In our little town, the clergymen do no bombing.—*Ohio*.

The point is, as they say in the Happy Land of Cliché, well taken. To be sure, headlines are commonly written in haste and the exigencies of space are—well, exigent. But anybody who is used to writing headlines should have rejected this one before the first five words were on paper; the five-word allowance is a liberal concession to slow-mindedness. Even with a deadline making faces at him, the headline writer should have written the line over: "Clergymen's Opposition to Bombings." Right? And I think the reader should have had the right to reword any headline so obviously and laughably distorted.

## BASIC

This new language, of a few hundred words—will it make good, and stick? Will it really help keep the nations from going to war?—*Wisconsin*.

The "new language," no doubt, is Basic English. Differences in language do not cause wars, but they do reflect the clash of the conflicting interests that set nation against nation.

Correct speech and good expression have long been studied and taught. The promoters of Basic English exploit an old and familiar idea as if it were something new. *Proofroom* has been working on it, as matter of interest to writers, editors, and proofreaders, since 1893. But *Proofroom* never went off the deep end in favor of any attempt at a "universal language." It doubts, frankly, that there ever will be such a language; but it boldly believes if there is to be one, or a fair approximation to it, English might well be its base—just good, straight, plain-folks English.

Semantics, on which Basic English is based, is the *science* of meanings. It strives to set words into a mold so exact that what one person says cannot be misunderstood by another person. But—what to an Eskimo would be hot, to me is cold. What to a spendthrift would be only small change would be "real money" to me. An offense that one person regards as a minor fault, another person regards as a sin. A sissy calls something trouble that a tough guy would see as a mere annoyance. Meanings can't be exact, because these differences in valuation will always exist.

In conversation, misunderstandings can be adjusted by restatement, but what is said on paper sticks. That is why punctuation is so important, and should be understood by every proofreader. Even handicapped as he is (due in part to his own limitations) by lack of editorial power, a good check-up knowledge of punctuation, from logistics to the booby traps, will strengthen his hand for his very useful function as querist. He can thus make a mighty contribution to practical semantics, the nailing down of exact meanings.

## WORLD-WAR-TWO SLANG

Please, what is the special wartime meaning of "serenade"?—*Utah*.

The word is used by gunnery men in the land services to indicate a concentrated firing of guns from various angles upon a single area. The shells are timed to land at the same time. In one serenade, forty 76-mm. guns, scattered over a dozen miles of countryside, made such a bombardment of a German line. An officer calls, "Line me up a time on the target," then gives the range and other details. And the party's on. War slang says things fast.



GLENN M. PAGETT, No. 27

## TOP-FLIGHT CRAFTSMEN

Now and then we see the work of a typographer who insists that type must be read, one who leaves all the gingerbread out of his layouts and keeps them beautifully clean. Such a man is Glenn M. Pagett, assistant to the president of Typographic Service Company, Indianapolis.

Glenn had the usual small town upbringing that so many printers have experienced. Born in Cheney, Kansas, on April 18, 1903, he stuck type for the *Sentinel* after school and on Saturday until he enrolled at Kansas University to study engineering. While in Cheney, he learned his way around the weekly newspaper shop, even editing the paper during THE flu epidemic.

His engineering education was interrupted by a "tour of duty" with McCormick-Armstrong Press in Wichita. When he returned to school, it was to Carnegie Institute of Technology, for special printing courses. He later studied at the UTA school in Indianapolis.

He worked a year for Warwick Typographers in St. Louis, then joined the Typographic Service Company. After a term of teaching

school, Pagett settled down in 1927 with Typographic Service, doing layout and supervising production in the plant.

His engineering education has helped him a great deal. Believing that compositors must have accurate layouts in order to operate at top efficiency, Glenn uses the slide-rule extensively for copy-fitting, scaling of photographs for engravings—in every case where he wants precision results, which, being Glenn, means every case.

As a Craftsman, he had attended several conventions before the Indianapolis Club was formed in 1935. As secretary of that club for five years, he was a big factor in its early growth. He became club president in 1942. He has been active in a number of the Composing Room Clinics held at conventions, and this year was chairman of that clinic in the columns of THE INLAND PRINTER. Interested in Craftsman educational activities, Glenn has a hobby of collecting books about the graphic arts. He is also a member of Typocrafters, a select, informal group of mid-western men who take their typographic study straight.

★  
This section is devoted  
to short and timely items  
concerning men and events  
associated with printing.  
Copy must reach the editor  
by the twentieth of month  
preceding date of issue

# THE MONTH'S NEWS

## NEW PRINTERS' GROUP WILL MEET IN OCTOBER

● RELAXATION of restrictions governing railroad travel to conventions will add to the importance of the first annual meeting of the Printing Industry of America, to be held in Pittsburgh, October 5 and 6. Some of the preliminary planning meetings of committees will be held October 4.

While the gathering will not be a mass membership convention it will be representative of most of the volume of commercial printing done in the United States, and representative of important printing centers, geographically.

New history in the graphic arts will begin with that initial annual meeting of the new nation-wide organization of commercial printers. For the first time in many years New York City, Detroit, Chicago, St. Louis, and Los Angeles will be represented as will Baltimore, Boston, Cleveland, Houston, Indianapolis, Kansas City, Louisville, Philadelphia, Milwaukee, Nashville, Pittsburgh, Washington, and scores of other cities.

Invitations have been mailed by the committee in charge of arrangements to printers' groups in cities which have not yet indicated that they have joined the new movement. Among these cities are Atlanta, Buffalo, Charlotte, Cincinnati, Columbus, Dallas, Dayton, Denver, Fort Worth, Grand Rapids, Memphis, Minneapolis, Newark, Portland, Richmond, San Francisco, Seattle, Spokane, Toledo, Tacoma, and St. Paul. The printers in whose cities no regular graphic arts groups are functioning are being requested to attend for the purpose of getting inspiration and information to organize groups, meanwhile joining as individual firms.

The committee on organization, consisting of Donald L. Boyd, Huntington, West Virginia, and James F. Newcomb, New York City, has been sending pamphlets and letters to printers' groups and to individual firms throughout the country urging the widest possible participation in the new organization to the end that it will be of the greatest strength. While nothing has been said about finances, all the balances in the treasuries of the former national organizations have been turned over to the central treasurer. Thus PIA starts its career with the asset of having substantial financial support.

The public relations program of the new organization, as stated in its initial literature, will include the following primary objectives:

Promote increased use of printing.  
Obtain public recognition of the importance of the industry.

Represent the interests of printers in legislative and administrative matters wherein government policy or action affects the printing industry.

Inform and assist printing establishments in all matters which have bearing upon the steady maintenance of satisfactory labor relations.

Enhance the prestige of printers in the councils of American business.

Furnish counsel and guidance in managerial and technical problems peculiar to the graphic arts industry.

Gather, analyze, and disseminate authoritative industry statistical data, and provide the industry with sound information about managerial and technical methods.

Help the industry to better serve the users of printing.



Public Printer A. E. Giegengack presents Certificates of Merit to A. L. Weber, (second from left) president of Webb-Linn Printing Company, Chicago, and Louis S. Berlin, the secretary. Walter Erickson, Chicago branch of Government Printing Office, looks on at left

One of the first activities of the new unified commercial printers' organization will be to revise the printing trade customs which come up frequently in court cases where property rights and procedures may be involved. In Chicago, S. F. Beatty, general manager of the Graphic Arts Association of Illinois, has sent a copy of the present trade customs to each member with the request that suggestions for their modernization and revision be sent to him at once, so that they might be submitted to the committee in charge of that activity at the annual meeting.

L. Irving Lamphier, the acting general manager of PIA, with headquarters in Washington, D. C., has indicated to its members that copies of new booklets on industrial relations, public relations, education, program, management service, and other subjects will be mailed as soon as they have been published.

Officers and directors will be elected at the annual meeting.

## PUBLISH APPRENTICESHIP CODE

Apprenticeship standards governing the offset lithographic printing trades for the State of Minnesota are set forth in a printed document of 8 pages, 8½-by 11-inch page size. As of August 1, 1945, these standards represent the joint efforts of Twin City Local 10, of the Amalgamated Lithographers of America, representing employees; the Graphic Arts Industry, representing employers; and the Apprenticeship Council of the State of Minnesota.

The standards are state-wide in their application and define terms, govern the actions of the parties to the agreement, name qualifications of applicants, term of apprenticeship, probationary

period, the scope of training activities, number of hours to be spent in various kinds of skilled work, wages, hours of employment, continuity of employment, provide for supervision, periodic examinations of apprentices, adjustment of differences, ratio of apprentices to journeymen, bargaining agreement, modification of standards, and other factors necessary under the state law and the needs of the industry.

The document is signed by four officials of the labor union, four officials of the Graphic Arts Industry, and is approved officially by Frank G. Musala on behalf of the State of Minnesota Apprenticeship Council. The men who signed for the union are Abner A. Larson, president; Herbert Werner, Lon M. Edwards, and Herman A. Uebel. Signers for the employers are Clarence Mann, president of the Graphic Arts Industry; Charles H. Jensen, chairman of the board; P. J. Ocken, vice-president and general manager; and O. L. Mickelsen.

#### N.Y.E.P.A. OPENS JOB BUREAU

Acting promptly following the war's sudden end to solve the problem of re-employment, the New York Employing Printers Association has launched an expanded employment program to help the returning veterans and former war workers find jobs in the printing industry and to speed relief of the industry's manpower shortage.

From information it compiled during the war, and from data now being collected from its 575 member firms, the association is classifying the industry's immediate and long range manpower needs covering skilled and unskilled workers, both men and women, in the offices and mechanical departments of printing concerns.

Expanding its program beyond the normal functions of its quarter-century-old free employment bureau, the association has secured the cooperation of a number of key executives in member firms who will serve as volunteers to counsel men and women interested in job opportunities in the printing and allied industries. Ira Frank, head of the Correct Printing Company and treasurer of the association, is director of the program. Miss Beatrice Baumgardt is manager of the employment bureau.

Advertising has been started in the metropolitan dailies and in the local and national printing trade press to call the attention of war veterans, and war workers, and others seeking jobs to the association's employment program. The employment bureau is extending its service to all commercial printing plants in the New York City area, regardless of membership in the association.

The commercial printing industry in the New York City area employed about 55,000 workers before the war. Considerably more than this total might well be needed if printing volume expands as much in the next few years as has been predicted.

"The survey report of the Committee for Economic Development, published August 20, which indicated an anticipated 30.3 per cent increase in dollar volume of printing nationally in the first postwar year, compared with 1939, backs our belief that the New York City printing industry can give employment, now and in the near future, to a large number of veterans and those leaving war work, and including both skilled workers and newcomers in the field," said Daniel A. McVicker, general manager of the Brooklyn Eagle Press and president of the New York Employing Printers Association, in announcing the new employment program.

#### CLEARs FUNDED DEBT

On October 1, the W. F. Hall Printing Company, Chicago, with a branch plant in Dunellen, New Jersey, will be free of all funded indebtedness for the first time in thirty-six years, Alfred B. Geiger, president, has announced. On that day, \$350,000 of debentures due April 1, 1951, will be paid at \$102 and accrued interest. Also, \$200,000 of the same issue will be retired through the operation of the sinking fund.

Mr. Geiger stated that the present administration of the company has achieved one of its major objectives by having paid off its funded indebtedness, which aggregated \$8,000,000 when the debt-reducing program was started in 1936. Five years ago the company resumed its dividends on common stock, and at its recent annual meeting the

management was authorized to spend \$4,000,000 in replacement of machinery, erection of new buildings, and other expansion. This program is being worked out by a planning committee and consulting architects.

The W. F. Hall organization includes Central Typesetting and Electrotyping Company, Chicago Rotoprint Company, both located on the seventeen-acre site of the main plant at 4600 West Diversey avenue, Chicago, and the Art Color Printing Company plant at Dunellen.



### Edward Epstein

The photoengraving industry has lost one of its earliest pioneers and its staunchest champions of photomechanical progress with the passing of Edward Epstein, who died August 8 in New York City at the age of seventy-seven.

Successfully engaged in the photoengraving business for more than fifty years, Mr. Epstein made his greatest contributions to the industry as a lifelong student of photography, as the translator of numerous French and German books on the subject, and as the collector of a 3,000-volume library on photography and related subjects which he presented to Columbia University in 1934.

His most recent translation, published last year by Columbia University Press, was that of a history of photography written in 1932 by Joseph Maria Eder, Germany, and called the "world's only comprehensive history of photography."

A native of Bohemia, Mr. Epstein migrated to the United States in 1888. He began his long and illustrious career in the graphic arts the following year with Hopkins & Blaut, electrotypers, where he launched its photoengraving department. In 1898, with H. L. Walker, he organized the Walker Engraving Company, of which he was still the treasurer and a director at the time of his death. The company is now headed by his son, Clarence Epstein.

Mr. Epstein was often referred to as a leading photoengraver during the "golden age of illustration" when

#### H-S-P OPENS NEW HEADQUARTERS

All sales of products of Harris-Seybold-Potter Company in the New York territory will be made from the new headquarters at 75 Varick street, corner of Canal, Harry A. Porter, vice-president in charge of sales, has announced. J. W. Vallant, for many years a vice-president of the company in charge of Eastern sales, is in direct charge of the new headquarters, in which activities have been broadened to include the combined Harris and Seybold sales and service. Branch offices of the Eastern district are located at 10 High street, in Boston; and 1321 Chestnut street, in Philadelphia.

The policy of integrating Seybold and Harris sales was adopted a year ago on a nation-wide basis as a postwar policy which includes plans for expansion.

magazines were reproducing the work of Charles Dana Gibson, Edward Penfield, Frederic Remington, Maxfield Parrish, and other famous artists and illustrators.

When the American Institute of Graphic Arts awarded him its Gold Medal in 1944, the citation to Mr. Epstein read: "A lifelong student of photography and of its practical and artistic uses in reproduction by means of mechanical processes; collector of a great library on these subjects and its generous donor for public use; friend and benefactor of the Graphic Arts."

In accepting this medal Mr. Epstein, always an enthusiastic supporter of photomechanical progress, called photoengraving an art and servant of the arts, and said it was the photoengraver "who made possible the vast extension of commercial art and the magnificent development of photography and all the printing processes." Commenting on the lack of practical data covering the early developments in photoengraving, he requested his listeners to keep a complete, detailed, and accurate history of progress in the graphic arts in this country.

From 1929 to 1934 Edward Epstein was president of the Photo-Engravers Board of Trade of New York, and in 1942 received an engraved testimonial from this organization in recognition of the fifty years of service he gave to the industry.

He was an honorary fellow of the Royal Photographic Society of Great Britain; also an honorary member of Société Française de Photographie, which had awarded him the Davanne Medal at the Ninth International Congress of Photography in Paris, 1935, to which he was the United States delegate; an honorary member of the International Photo-Engravers Union; a member of the American Society of Mechanical Engineers, and chairman in 1935 of the executive committee of the printing industry division; and former vice-chairman of the Board of Commercial Arbitration of the Graphic Arts and Allied Industries of New York City.

He wrote the article on photoengraving in the "Encyclopedia Britannica," and was a frequent contributor to the *Photo-Engravers' Bulletin* and to journals of photography.



## WILL SELL FARM ESTATE

Luther C. Rogers, chairman of the board of directors of Printing Products Corporation, Chicago, has advertised that he will sell his 240-acre farm just outside of Chicago, as well as his 35-acre estate a mile from the farm near Hinsdale, Illinois, at public auction on September 29, at 3:30 p.m.

Mr. Rogers, who is credited with being a multi-millionaire, will be seventy-nine years of age on November 13. The auctioneer, Colonel Bowden, who has announced the unusual sale, stated in his advertising that Mr. Rogers "is selling his properties because of advanced age." He continues his active interest in the printing business and is at his office several times a week.

## DEPOY REJOINS LINOTYPE

Major Tom E. DePoy, who had joined the Mergenthaler Linotype Company in 1939 as a production engineer in Minnesota and North and South Dakota before entering the Air Corps nearly three years ago, has returned to the company as a special representative of its sales offices.

Major DePoy is the son of E. Hod DePoy, publisher of the Van Buren (Indiana) *News-Eagle*, and he learned his trade in his father's plant. Then later he served as the manager of the university press at Taylor University, Upland, Indiana, and then as the manager of the commercial printing department and as a member of the advertising staff of the *Wabash Plain Dealer*. For ten years he worked in composing rooms in central Indiana.

He is a veteran of World War I as well as of World War II. In the first war, he served twenty-three months overseas with the Third Division, took part in six major engagements, and was awarded the Silver Star.

## G.A.T.A.E. TO MEET

Peacetime operations of the printing industry as related to the problems of trade association management will be discussed at the annual meeting of the Graphic Arts Trade Association Executives to be held in Pittsburgh, Pennsylvania, October 3 and 4. Joseph P. Smith, New York Employing Printers Association, president of GATAE, issued the call for the meeting.

## BUYS McMURTRIE LIBRARY

From the private library of the late Douglas C. McMurtrie of Chicago, 2,000 books on printing, printing history, and bibliography are being purchased for the library of the University of Illinois.

This collection of books gathered by one of the nation's leading authorities on typography thus becomes part of the largest state university library.

## PUBLISHES BOOKLET ON KNIVES

A booklet titled "Keep Paper Knives Sharp" has recently been published by the Simonds Saw and Steel Company, of Fitchburg, Massachusetts, copies of which may be obtained by interested printers. The booklet is printed in two colors, contains five illustrations, and suggests methods of keeping knives in good working condition.

# REVOKING OF ALL PAPER RESTRICTION ORDERS EXCEPT NEWSPRINT REDUCES RECORD KEEPING

● WITH THE END of the war came a flood of orders revoking all paper controls except those on newsprint. This marked the granting of freedom to printers from the necessity of keeping records of quotas and uses of paper. The question now for printers to face is to get all the paper needed because the law of supply and demand is still in force, and demand for printing papers is much greater than present supply.

Many printers and lithographers have had tentative orders become effective with the cessation of hostilities. One operator of a medium-sized establishment put three separate jobs in process in his plant on "Jap Surrender Day," which will gross \$100,000. Artwork had been done, plates were ready, and all that was needed to put the job through the presses was the paper. Getting that is the tough problem even without controls. Since the credit of the printer is good and his business worth catering to by a half dozen paper houses, the paper probably will become available from some source, in time.

One of the encouraging things about cessation of the war in connection with the paper problem is that chemicals reserved for munitions are now being routed for use in the manufacture of printing papers. That means brighter papers and more consistent uniformity of quality in given brands of paper.

It also means that ink manufacturers will not have to face as many complaints about their products, which have been satisfactory for the beginning of the run but developed trouble when the new shipment of paper came.

Changes for the better in the paper situation are making smart operators in the printing business cautious regarding their inventories. They will not want to have in stock a lot of light weight papers, when customers begin to demand heavier weights as soon as manufacturing controls are revoked by the Washington officials, many of whom are now looking around for good landing places in industrial jobs.

With the improvement of brightness in papers, much of the paper that had to be used for first-class work during the war will be dumped into "seconds" and other job lots. For these reasons, printers using first class stock will not want too much of the poorer wartime stock when better is available.

Now is the time and here is one place where a few bouquets can be thrown toward the paper manufacturers who did a "swell job" under adverse conditions during the war. From the inside, some data have been obtained which indicate that official Washington paper controllers and manipulators were not always wise in their operations, in consequence of which paper manufacturers had to do industrial gymnastics to meet the demands of their customers, at the same time depending upon uncertain and very limited supplies of pulp and chemicals. Maybe someone will take time out from reconversion in order to record some of the heroic things that our paper manufacturers did during the dark days and nights of the war for the printers and other consumers of their products. Doubtless, near-miracles could be recorded.

While writing about paper manufacturers, it is evident that they are not

"selling our country short." Announcement has been made in recent weeks concerning the prospective investment of from \$7,000,000 to \$8,000,000 in the construction of added buildings, facilities, and processes for papermaking of the future by the Champion Paper and Fibre Company, and the expenditure of an unstated amount of money by the Kimberly-Clark Company for research activities which will keep at least 160 scientists and other personnel busy developing new papers and new uses for paper. Other manufacturers are making plans on the basis that more and more paper will be used in the future.

Never have the American people been so paper-conscious. The paper shortage on the one hand, and the collection of waste paper on the other have made them realize how dependent they are upon paper for their daily well being. Thus paper manufacturers, merchants, and printers can deservedly feel proud that they are the makers, handlers, and processors of paper and paper products which add to the happiness of people generally.

One of the good effects of realization of the value of paper in our peacetime economy, as well as the wartime economy, has been the movements activated during the war to conserve and increase our sources of supply of raw materials. A bulletin issued recently by the Department of Agriculture of the United States refers to a plan that has been evolved "for international collaboration to deal with the critical problem of the world's wood supply" which is of great interest to makers and users of paper. The idea of "managed forests" is explained and promoted in the bulletin.

All of us in the graphic arts realize as never before that not much paper can be run through our printing presses unless men in the timberlands fell the trees and thus supply our paper mill operators with necessary raw material to make pulp, and from pulp perform marvels with chemicals, Fourdrinier machines, and skilled personnel to supply printers with needed sizes, weights, colors, and finishes of paper for processing in their establishments.

Now to get back to the revocation of control orders: Specifically, among the orders revoked are: L-241, controlling commercial printing and duplicating; L-244, governing uses of paper for magazines; L-245, dealing with books and booklets; L-289, limiting greeting cards and illustrated post cards; L-294, having to do with displays; L-340, defining uses of paper for Government commercial printing and duplicating.

The reasons back of the revocation of these restrictive orders include decreased military requirements; increase of ocean traffic and opening of foreign ports to facilitate importation of more pulp from overseas sources; lessening of shipments to countries on a lend-lease basis; acceleration of activities in Canadian and our own forests to add to raw materials; and the continuance of waste paper gathering campaigns. To these reasons we must add the alertness of our various paper and printing advisory committees which have been functioning in connection with the operations of the War Production Board, and to those members should go commendation for their effective services.



#### W.L.B. PANEL UNRECOGNIZED

Efforts on the part of Donnelley Unit Number One of the International Printing Pressmen's and Assistants' Union of North America to submit to a panel of the National War Labor Board its reasons for requiring the R. R. Donnelley & Sons Company to agree to certain propositions looking to a "closed shop" were unavailing in Chicago, August 28 and 29, because the attorneys for the company denied that the WLB had jurisdiction in the case.

The attorneys for the union contended that the WLB had jurisdiction under a presidential executive order, and under a Federal statute, since the war was not officially over at the time of the hearing.

Technically, the attorneys for the Donnelley organization "walked out" during the hearing but they stayed in the courtroom in the County Building during the hearing for observation purposes and to answer questions put to them by the three members of the panel, "unofficially."

At one point in the hearing, one of the members of the panel asked the union's attorneys if the unions involved in the Donnelley controversy had consistently recognized the authority of the WLB in recent instances. One attorney answered with some explanation in the affirmative, and the incident was passed over without further comment.

There are said to be nineteen points of differences which the union's negotiators have encountered in their attempt to negotiate a collective bargaining contract with the company. The union scale of wages to workers is said to have been agreed to by the company.

#### SURVEY CHRISTMAS CARD LIKES

Results of an analysis of consumers' preferences in Christmas card designs as determined by a field survey and clinics conducted by a professional research organization have been published in an illustrated report by Gartner & Bender, a Chicago printer and lithographer of Christmas cards.

One item in the report indicates that ancient religious symbols with Bible verses are better accepted in the Mississippi Valley and in the South than they are in the East and in the North Central States. Cards bearing pictures of modern religious symbols rate low with women under thirty, but receive their highest acceptance among women over forty-five years of age, and "out-rank all the other themes in popularity with Negroes."

Home and fireside themes "are generally liked by all, yet no one group of judges seems overly enthusiastic about them," is the report. These cards constitute about 10 per cent of the subjects used by dealers.

The highest rating was given to cards showing Christmas symbols such as wreaths, candles, poinsettias, holly, evergreen boughs, Christmas tree ornaments, acorns, tinsel, bells, and lanterns. These rate nineteen out of each 100 cards sold, being especially popular among young people.

"Whimsy" cards showing gamboling lambs, winged children, candy cane furniture, deer, and birds are popular with young women and are the least popular of all themes among Negroes. Fifteen per cent of the people use such cards.

Holiday activities, shown in pictures, rate seventeen out of 100, and are most popular among women over forty-five.

#### ADVANCED TO A.T.F. PRESIDENCY

Edward G. Williams, for a number of years executive vice-president of American Type Founders, has been advanced to the presidency of the American Type Founders Sales Corporation, succeeding Thomas Roy Jones, who became chairman of the board. Mr. Jones retains his position as president of the parent organization.



EDWARD G. WILLIAMS

Mr. Williams is an officer of three other affiliates of ATF, being vice-president and director of Webendorfer-Wills Company and of Damon Type Founders Company and also vice-president of Frederick Hart & Company. He is also a member of the Surplus Equipment Committee of the Graphic Arts Industries, as well as being a member of the Printing Press Manufacturers Industry Advisory Committee to the OPA.

He became associated with American Type Founders as comptroller in 1932 and in 1936 was elected vice-president.

#### STERN WINS NAVY AWARD

At a formal ceremony on August 23, Edward Stern & Company, Philadelphia, received the Navy Commendation Award for Printers. Presentation of the Certificate for the company and a miniature copy of it for each employee was made by Commander Frank M. Knox.

Edward Stern & Company, among the first ten printers to receive the award, is the first Pennsylvania firm to be so honored.

#### FACE BRIGHT PROSPECT

Book manufacturers and publishers face the most promising outlook in the history of the business, a bulletin issued by the Book Manufacturers Institute announces. The announcement is based upon a survey by the book industry committee of the Institute.

"The results coming out of the survey show that the years ahead are indeed bright; that demands for books are not based solely on the economic ups and downs, but rather on the continuous increase in, and broadening of, educational levels," reads the bulletin. "The market for books has only been scratched, and if the book distributors and publishers meet their challenge, the demand will be unprecedented."

"The outlook for book manufacturing and publishing is the most promising we have ever had. The attainment of new highs in sales depends on intelligent marketing by publishers, efficient low cost production by manufacturers, and increased output by labor. The team, working together, can accomplish higher returns for publishers, increased profits for manufacturers, and higher wages for labor, as well as greater employment opportunities."

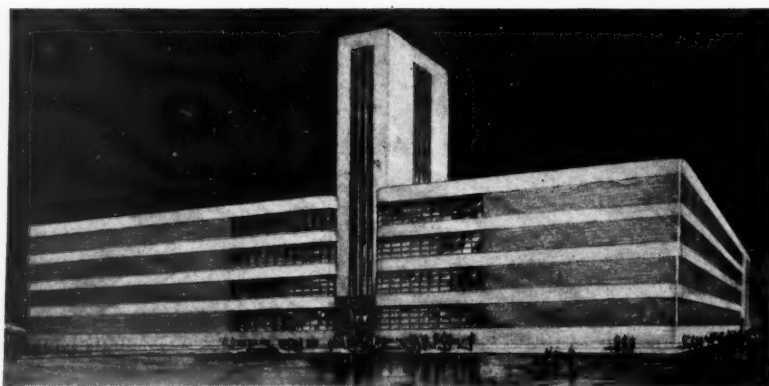
Concerning labor, the bulletin carried the suggestion that "labor must forego slow-downs, which is sabotage; it must recognize the need for obtaining the highest production a machine or equipment can produce; and a minimum base pay for a job with incentives for higher production which is sound."

#### GROUND BROKEN FOR NEW PLANT

The "postwar plan" building of Newman-Rudolph Lithographing Company, Chicago, is now under construction. Occupying a square block just outside Chicago's "loop" district, the plant will be ultra modern from both architectural and utilitarian standpoints.

Complete air-conditioning will control humidity and temperature within one degree. A tower in the center of the building will house the air conditioning equipment. All windows will be triple-glazed, and have hermetically sealed air spaces between the panes. Advantage is being taken of all facilities which will expedite the flow of work through the building.

Two floors and the basement will be occupied by the firm's offices and lithographing plant. Two other floors, with separate entrances and elevator service, will be available to tenants. Lobbies will be finished in bronze and marble, and offices have acoustically treated ceilings.



Architect's drawing of Newman-Rudolph Lithographing Company building, now under construction



A demonstration of the value of planning, Newman-Rudolph has been ready to proceed with the building since the first of the year. It will be ready for occupancy about May 1, 1946. The vacant ground area of 38,500 square feet will be used for parking space, and will be available for future expansion of the building.

#### L.T.F. EXPANDS OPERATIONS

An expanded research program and an advisory committee consisting of leading production men in the industry has been announced by E. H. Wadewitz, president of the Lithographic Technical Foundation. All the research activities have been transferred from Cincinnati to Chicago, where they will center in the Glessner House at Prairie avenue and 18th street, in charge of Dr. Robert F. Reed as research director, and in cooperation with the Armour Research Institute. It is expected that laboratory equipment and personnel will be ready for the beginning of operations in Chicago by October 1.

Personnel of the research committee has been divided into the western area group of which Leonard Knopf, president of Meyerco Company, Chicago, is co-chairman; and the eastern area group of which Arthur W. Cornell, of the Forbes Lithograph Manufacturing Company, of Boston, is co-chairman. Twenty-one other technical executives are on the committee, eleven connected with the western area group, and ten with the eastern area.

Results of the research work done in the laboratories are published by the Foundation, and copies distributed to the industry and to educational classes in various centers where subjects in lithography are taught.

"After the new facilities have been installed and are in full operation, the industry may expect to benefit from the results of the expanded research activities," announced Wade E. Griswold, executive director of the Lithographic Technical Foundation, who has supervised the moving of equipment to the Chicago address.

#### PRINTING EXHIBITS AVAILABLE

Schedules for the coming year are still open for the free traveling exhibits, "How Prints Are Made," which are sponsored by the division of graphic arts of the United States National Museum at Washington, D. C.

Organizations interested in these educational exhibits should apply to the museum. Each of the seven available exhibits contains the same information, illustrating and describing the various processes.

#### RESUME CLASSES

Recovery of educational work in the printing industry is sought by the London School of Printing, London, England, which announced that it would open its day classes September 10 and its evening classes September 24. Special intensive full-time courses of study and training have been designed for men discharged from the armed forces.

Other schedules call for day courses for the apprentices and girl learners; whole-time courses of training for executive work; and evening classes for seniors. Courses for disabled men who wish to obtain training in the industry have been arranged by the government and the Joint Industrial Council.

#### ANNOUNCE DIRECT MAIL TALKS

Revival of interest in the subject of direct mail advertising is reflected in the series of twelve lectures to be delivered under the auspices of the Advertising Club of Boston, beginning on October 2 and continuing each Tuesday until December 18.

Robert S. Elliott, of the S. D. Warren Company, who is chairman of the club's education committee, recently announced the lectures which are open to both members and non-members. He said that wartime uses of printed sales mediums have focused attention upon



ROBERT S. ELLIOTT

the value of such promotion and that increase of membership in the Direct Mail Advertising Association and interest in the announcement of the lectures are evidences that there is to be a revival in the use of sales promotion literature.

"The course of lectures may well be a standard for other advertising organizations or printers' groups to follow," suggested Mr. Elliott. The list of lectures follows:

October 2. "What is Direct Advertising?" will be answered by Howard Korman, McCann-Erickson, New York City, president of the Direct Mail Advertising Association.

October 9. "Planning a Campaign," outlined in a talk by Paul Ellison, advertising manager, Sylvania Electric Products, New York City.

October 16. "Mail Order Selling," a discussion conducted by Frank L. Egner, McGraw-Hill Book Company, New York City.

October 23. "Direct Advertising in Retail Merchandising," by Jacques Meyer, Cramer, Tobias and Meyer, New York City.

October 30. "House Organs," by Robert Newcomb, Newcomb and Sammons, New York City.

November 6. "Layout and Typography," presented by Kenneth E. Morang, Boston designer, and John Stone, Berkeley Press, Boston.

November 13. "Copy for Booklets and Folders," by E. W. Thompson, Dickie-Raymond, Boston.

November 20. "Copy for Sales Letters," by Phelps Gates, the circulation

manager of *Christian Science Monitor*, Boston.

November 27. "Production," an explanation of printing procedure by George McGowan, R. D. Northrup Company, Boston.

December 4. "Mailing Lists and Lettering Procedure," discussed by Edward N. Mayer, Jr., James Gray, New York City, and president of the Mail Advertising Service Association.

The other meeting will consist of a round table discussion featuring a summary question and answer clinic.

#### REPORT NET EARNINGS

Net earnings of Intertype Corporation for the second quarter of the current year ended June 30 were \$72,031.08, as compared with \$63,995.93 for the corresponding quarter of the previous year. For the six-month period the net earnings amounted to \$146,146.01, compared with \$137,535.99 for the same period a year ago. The amount set aside for the probable taxes for the six-month period was \$188,000.

#### ANNOUNCE LITHO CONVENTION

No time was lost after V-J Day by the National Association of Photo-Lithographers in announcing that its annual convention will be held in the Bellevue-Stratford Hotel, Philadelphia, November 1, 2, and 3. Speakers at the main meetings and leaders of clinics will be announced.

Subjects to be discussed include: "Labor in Lithographic Industry"; "New Equipment Outlook"; "Hour Costs in the Industry"; "Building a Lithographic Sales Force"; "The Veterans and the Lithographic Industry"; "Building and Plant-Moving Problems"; "New Competition Coming"; "What's New in the Industry"; and "Lithographic Craftsman's Day."

Walter Soderstrom is general secretary of the association, with headquarters at 1776 Broadway, New York City.

#### NAMED OFFSET PRESS ENGINEER

Dr. Arthur Wormser, retained as a consulting engineer for several years past by the Miehle Printing Press and Manufacturing Company, Chicago, has been appointed chief offset press engineer on the staff of Henri Peyrebrune, chief engineer. Dr. Wormser has appeared before numerous audiences of printers, lithographers, and Craftsman's clubs during the past year, to whom he has explained the workings of the new streamlined Miehle offset press which will be manufactured and marketed as soon as necessary production facilities can be organized.

For twenty-three years prior to coming to this country, Dr. Wormser was head of the firm of Faber & Schleicher, Offenbach, Germany, builders of one of the leading offset presses in Europe, known as the Roland. He received his degree as Doctor of Engineering from the University of Berlin and devoted himself to the design, development, and manufacture of offset presses. Since coming to the United States he has qualified as a citizen of this country.

#### AWARDS MERIT CERTIFICATE

Robert A. Ritter, of the Government Printing Office, Washington, D. C., officiated at a ceremony connected with the presentation of the Certificate of Merit on June 13 to the Pacific Manifold Book Company, Los Angeles.



## JOHN L. MEYER RETIRES

John L. Meyer, prominent for many years in midwestern newspaper circles, has retired as general manager and treasurer of the Inland Daily Press Association, and has been given honorary title of "manager emeritus." The association is made up of a group of central western newspapers.

Before joining the association in 1932 as secretary-treasurer, Mr. Meyer had



JOHN L. MEYER

a distinguished career as a newspaper reporter and editor. Like many great newspaper men, he had "shopside" experience early in his career. At the age of sixteen he started as a reporter and printer's devil on the *Banner* in his native Wisconsin town of Jefferson.

A correspondent for Chicago and Milwaukee dailies while he was still going to high school, his work impressed the editor of the old Milwaukee *Daily News*, who offered him a job. Amazed at his youth, the editor sent him out to buy a pair of long trousers before he put him to work.

For a while Mr. Meyer was the editor of the Appleton (Wisconsin) *Crescent*, where he gave Edna Ferber, the novelist, her first job as newspaper reporter and encouraged the talented young lady when she was timid and lacked the "nerve" to be a good reporter.

Back in Milwaukee he worked on several Milwaukee newspapers in various editorial capacities. He organized the Meyer News Service which is still being operated by two of his brothers. He left the newspaper business for a while to enter the advertising field, and for four years was advertising manager of the Kellogg Company, Battle Creek, serving under the founder of the company. Applying his business experience to the newspaper field, he became circulation manager and later advertising promotion manager of the Milwaukee *Sentinel*. From 1923 to 1929 he was editor of the *National Printer-Journalist*, and for a short time was newspaper counsellor for the George W. Mead Paper Institute in Madison.

A member of Sigma Delta Chi, professional journalistic fraternity which gave him a distinguished service medal in 1940, Mr. Meyer initiated the annual typographic contest for Inland dailies jointly sponsored by the Northwestern University chapter of the fraternity and the Inland Daily Press Association.

New general manager of the Inland organization is William Canfield, whom Mr. Meyer brought to the staff eight years ago. He was formerly manager of the Wisconsin Press Association.

## ASSOCIATES HONOR SCHULKIND

In celebration of his 35 years in the paper-cutting and bindery equipment business, David W. Schulkind, president of E. P. Lawson Company, was honored by a luncheon recently given to him by his associates.

His career had its start in 1910 with the New York branch of the Samuel C. Tatum Company of Cincinnati. In 1917, when the sale of Tatum machinery was taken over by the Lawson Company, he became manager of the Tatum division. Subsequently he was made sales manager and vice-president of the Lawson Company. Four years ago, Mr. Schulkind joined with three of his associates in purchasing the firm.

Mr. Schulkind is active in graphic arts organizations, having been a charter member of two, and a "25 year" member of the Printers Supply Salesman's Guild in New York City.

## RESUMES INTERNATIONAL BULLETIN

Another sign that war has ended is the resumption of activities by the International Bureau of the Federations of Master Printers. R. A. Austen-Leigh, London, England, is president of the

## JOINS LINOTYPE STAFF

Otto B. Martin, formerly with W. F. Hall Printing Company, Chicago, has joined the production engineering staff of the Mergenthaler Linotype Company, and will work out of its Los Angeles office, specializing in plant installations and production methods.

In 1926, Mr. Martin became the night foreman of the Hollywood *Citizen-News* composing room and later was mechanical superintendent of the *Alhambra Post-Advocate*. He learned his trade in Detroit, and was for a time connected with the production department of the W. F. Hall Printing Company, Chicago.

## MILLER MAKES KICKLESS RIFLE

One of the weapons which helped to speed the end of the war was a 75-mm. "kickless" rifle manufactured exclusively by the Miller Printing Machinery Company, of Pittsburgh. This recoilless gun, perfected late in 1944, combines the light weight and kickless features of the bazooka or rocket firer with the accurate aim of the conventional artillery piece. It was used with great success both in Germany and on Okinawa.

The Miller company assisted Army Ordnance in the final design and development of the weapon and undertook its manufacture in cooperation with the National Forge and Ordnance Company. Despite the complexity of machining and development problems, Miller delivered the first two weapons in December, two months after placement of the order. Six months later they were being delivered in quantity.

The new rifle weighs only 110 pounds, in contrast to the one-ton weight of the smallest conventional field artillery



The Miller Printing Machinery Company, Pittsburgh, manufactured this new U. S. Army 75 mm. "kickless" rifle, shown here on a tripod mount in firing position. Normal recoil is absorbed by allowing portion of propellant gases to escape through openings in breech

Bureau's Council of Administration. In the *International Bulletin* published by E. Kopley, London, the president expressed the opinion that "a number of years will pass before normal international relations are likely to be resumed in the printing industry." He expressed his gratification that the *International Bulletin* has been revived "with the object of keeping alive such mutual interests as may still exist among printer friends in different countries."

piece. It fires a 14-pound high explosive shell more than four miles with the accuracy of a sniper's weapon.

A smaller, 57-mm. version of the new weapon was manufactured by American Type Founders and other prime contractors. The smaller one can be fired from the shoulder, if necessary, and has an effective range of two miles. Fire control instruments for both rifles were made by Mergenthaler Linotype Company and other contractors.



Yes...

I'm the feller  
who used your  
**FALPACO**  
Blanks

"So don't blame your paper merchant, if you could not get the FALPACO Coated Blanks you needed. You know those seven War Bond drives? You remember the recruiting campaigns for the Army, Army Air Corps, the Navy, the Marines, the WAC and the Coast Guard? You know what a tremendous job it is to keep everybody from Bakersfield, California to Pascoag, R. I., up to date on rationing, etc.? All that took a lot of blanks, which in ordinary circumstances you could have used."

Thanks, Uncle Sam, for taking us off the hot spot. Now that the war is over we hope to furnish printers and lithographers with more FALPACO Coated Blanks and to give them better service and quality than it has been possible to do while the war was going on.

*Distributed by Authorized Paper Merchants from Coast to Coast*



**FALULAH** PAPER COMPANY

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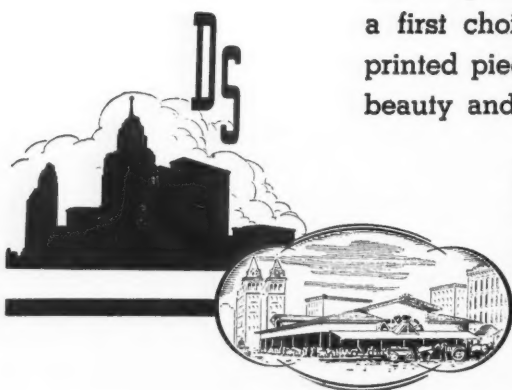
*Please Mention THE INLAND PRINTER When Writing to Advertisers*



A FINE, rich cover that reflects the highest quality for whatever purpose it is used . . . a strong, long-lived cover which will withstand hard usage. Ordinarily, such characteristics are not found in one paper . . . but both are provided in Detroit Embossed Cover.

This cover paper has been one of the most popular of its type for twenty-eight years. Almost every one of those years has seen improvement in its appearance . . . in the perfection of its leather-like embossing . . . in the development of clearer, more attractive colors. Its toughness and durability have always been the result of slow-cooking of pure Mitscherlich sulphite in which the fibers are carefully preserved.

Detroit Embossed Cover was a good cover paper more than a quarter of a century ago. Today it is definitely a first choice of printers and advertisers alike for printed pieces which must combine the elements of beauty and strength.

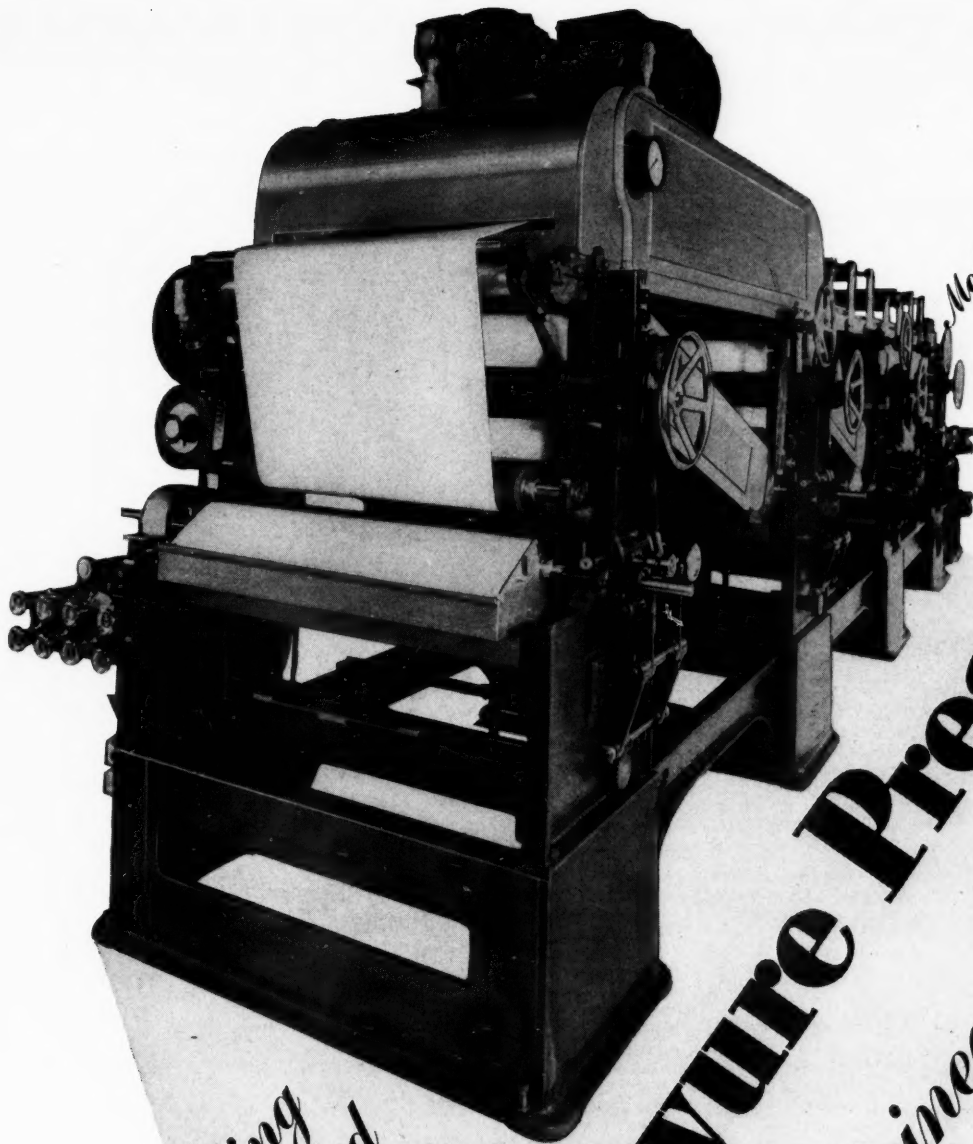


**DETROIT SULPHITE  
PULP AND PAPER COMPANY**

**DETROIT 17**

**MICHIGAN**





*Model 30D, front view*

*for  
package printing  
paper processing and  
specialized printing*

# **Rotogravure Presses**

*by*

**Rotogravure Engineering Co.**

[[ DIVISION OF MILLER PRINTING MACHINERY CO. ]]

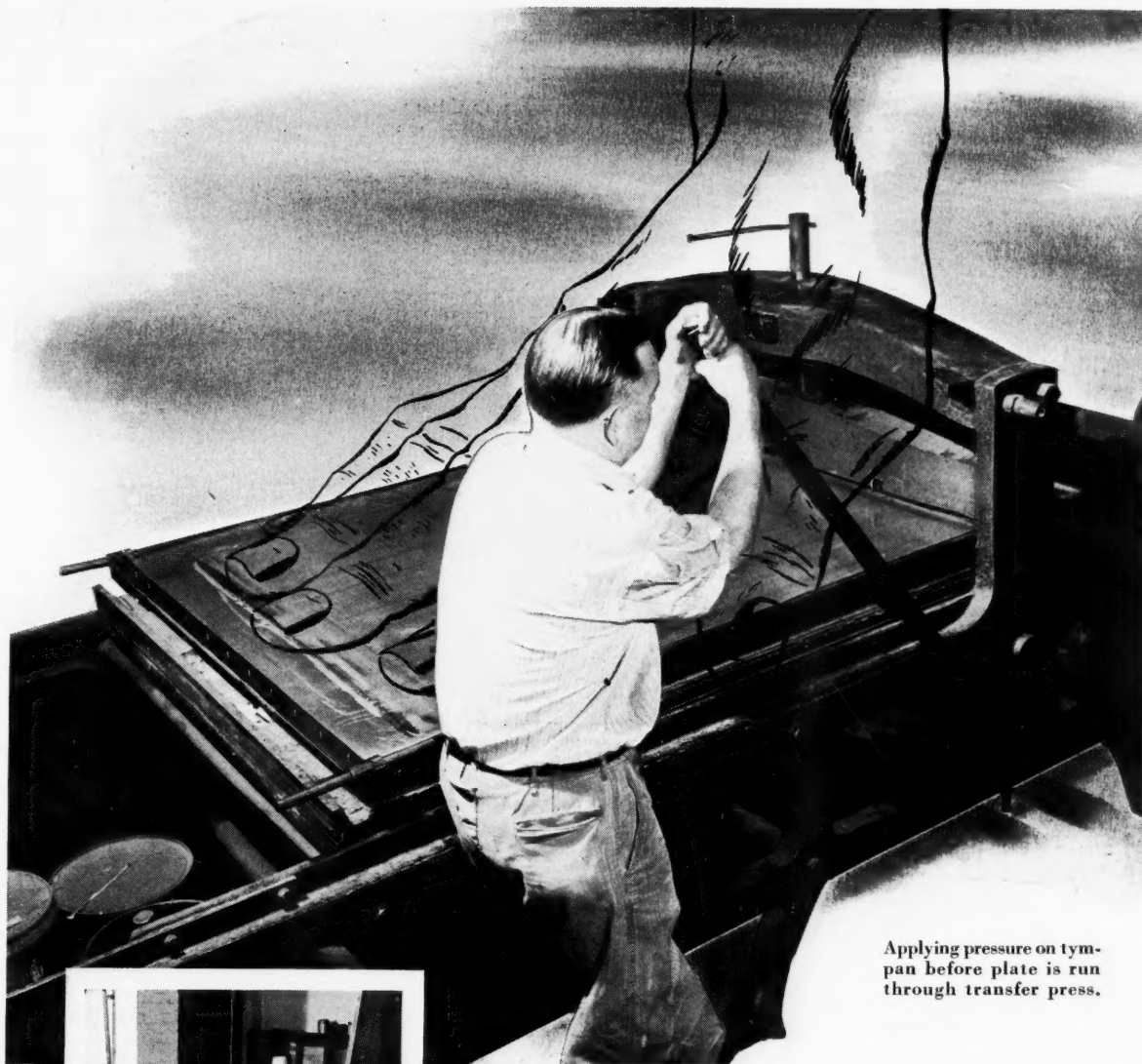
*299 Marginal Street  
East Boston 28,  
Massachusetts*



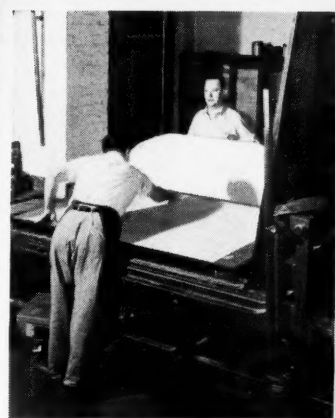
**V**ictory has brought closer the day of complete triumph . . . the triumphant march from war through reversion. We must plan for postwar needs. Envelopes will play a part in the good business which must form the foundation of lasting peace. Let us help you plan for your postwar requirements now. A study of our envelope line will go far to place your future printed material program in an enviable position for quick action at the critical moment.

E-3

**UNITED STATES ENVELOPE COMPANY • SPRINGFIELD 2, MASSACHUSETTS**



Applying pressure on tympan before plate is run through transfer press.



Positioning the transfer sheet face down on aluminum litho plate.

### ***No, Hand Transfer is not a Lost Art at Schlegels***

Schlegel Lithographing Corp., in New York City, still have craftsmen who successfully employ the hand transfer process in platemaking. But, whether the image is put on by hand or photographically, Schlegels find that aluminum litho plates give them longer runs and help produce much finer jobs.

Alcoa Aluminum Lithographic Plates are lightweight, take more regrainings—are more economical in the long run. Find out all about them today from your distributor, or write ALUMINUM COMPANY OF AMERICA, 1837 Gulf Building, Pittsburgh 19, Pennsylvania.

# ALCOA ALUMINUM LITHO PLATES



For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



**OK**  
*it's*  
**MORRILL**

America's well known stamp of approval—O. K.—is given all the way down the line when MORRILL inks are used. Inks that print glossy or dull, non-scratch inks and inks that will do a first class job on halftone printing, are just a few of the inks in the wide range of MORRILL's commercial inks.

You don't have to trust to luck when you use inks made by MORRILL, for manufacturing the right ink for a particular purpose has been their business for over a century. Buy MORRILL and you buy the finest.



## GEO. H. MORRILL CO.

DIVISION - GENERAL PRINTING INK CORPORATION

100 SIXTH AVENUE - NEW YORK 13, N. Y.

Factories: NORWOOD, MASS. - TACONY, PHILADELPHIA, PA.

SAN FRANCISCO - CHICAGO - LOS ANGELES

Branches: NEW YORK CHICAGO PHILADELPHIA BOSTON

DETROIT ST. LOUIS FORT WORTH ST. PAUL

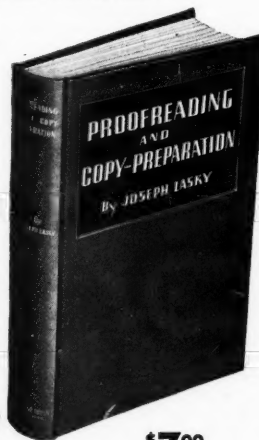
SAN FRANCISCO LOS ANGELES SEATTLE TORONTO

THE INLAND PRINTER SAYS: "Printer, editor, or proofreader will find assembled in one source virtually the entire catechism of proofreading and the preparation of copy. Written by JOSEPH LASKY, an acknowledged master of these two subjects."

The  
"BIBLE"  
of  
Proof-  
reading  
and  
Prepara-  
tion of  
Copy

★  
LEARN MORE  
EARN MORE

★  
Modern and  
authoritative



656  
PAGES  
★  
17 BIG  
CHAPTERS  
★  
34-PAGE  
INDEX  
★  
SIZE 6x9"  
★  
GOLD-  
STAMPED

★  
Supremely useful. Answers  
thousands of  
pertinent ques-  
tions.

PRICE \$7.00 POSTPAID

50c EXTRA OUTSIDE U. S.  
SEND MONEY WITH ORDER

120 HALFTONES, LINE-CUTS, AND DIAGRAMS  
A COMPLETE TEXTBOOK AND PRACTICAL  
WORKING-MANUAL

## MENTOR PRESS

360 West 23d St. (x)-New York 11, N. Y.

SAVE TIME, REDUCE COSTS  
GET BETTER PRINTING



## CYLINDER PRESS LOCKS

WERE DESIGNED TO DO JUST THAT FOR YOU

Let these locks give you safe,  
sure lock-ups in all your  
work.

3", 5", 8", and 14" sizes  
available for immediate ship-  
ment.

Now that our war produc-  
tion program has ended, our  
entire line of lock-up de-  
vices, cast-iron furniture, and  
other printers supplies also  
will soon be ready for you.  
Let us know your require-  
ments so that we may give  
you the best service possible.



MORGANS & WILCOX  
MFG. CO.

Dept. 1

MIDDLETOWN, N. Y.

PRINTERS' SUPPLIES SINCE 1878



## ***"It's Dogged as Wins"***

To him who endures the longest, whose will to win remains unbroken, victory must come. So it is of those vast aggregations of men we know as nations. If as a people we act with common purpose and unfaltering resolution to win, come what may, our great inheritance of America will be saved to us and our posterity. In the now nearly one hundred years of our experience as paper makers we have passed through many crises. Only the steadfastness, the devotion and the iron will of those who went before us stood between our business and disaster. Trivial, you may say, as compared with the great issues of today. True, but it is of such spirit in countless enterprises that the nation we fight for was builded.

### **THE BECKETT PAPER COMPANY**

*Buckeye, Beckett and Ohio Covers, Beckett Offset and Opaque, Buckeye, Beckett and Tweed Texts, Special Military Papers*

**MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848**

*When Writing These Advertisers, Please Mention THE INLAND PRINTER*

*They're  
GOING*



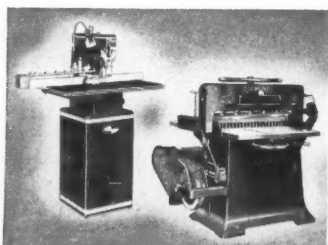
★ The miraculous advances of our Army and Navy now taking place are the result of most careful study and planning —

## ARE *You* READY TO GO PLACES AFTER THE WAR *Mr. Printer?*

★ If so, you must do your planning now. Don't wait until the war is over—for someone else may step in and carry off the plums.

Write us in detail relative to the equipment you will need to keep your shop in the front rank of competition. Then, when priorities are lifted we can start building your machines and keep our forces busy—without layoff. Besides making our Reconversion Painless you will be helping yourself to your fair slice of postwar business.

In the meantime, make your Machines Last Longer — By regular, careful inspection and maintenance including lubrication, adjustment of parts in accordance with operating instructions, and the ordering of replacement parts before breakdowns occur—and so "keep 'em rolling to victory.



**LET'S FINISH THE JOB  
BUY MORE WAR BONDS**

**THE CHALLENGE MACHINERY COMPANY**  
"Over Fifty Years in the Service of the Graphic Arts"  
**GRAND HAVEN — MICHIGAN**

## GOOD TOOLS

Good work calls for good tools.  
That's why Johnson Inks are the choice of so many fine craftsmen today, and have been for the last 141 years.

**CHARLES NEW Johnson AND COMPANY**  
**GOOD INKS SINCE 1804**

10th and Lombard Streets, Philadelphia, Pa.

New York • Chicago • Boston • St. Louis • Cleveland • Detroit  
Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas

## The **ABC** of Type Faces

# AIRPORT BLACK CONDENSED TITLE

Series No. 802

Sizes 18 to 48 point

A full-face close-fitting display type in caps only. Saves space without sacrificing weight. Companion face to the popular Airport Black. An exclusive Baltotype face.

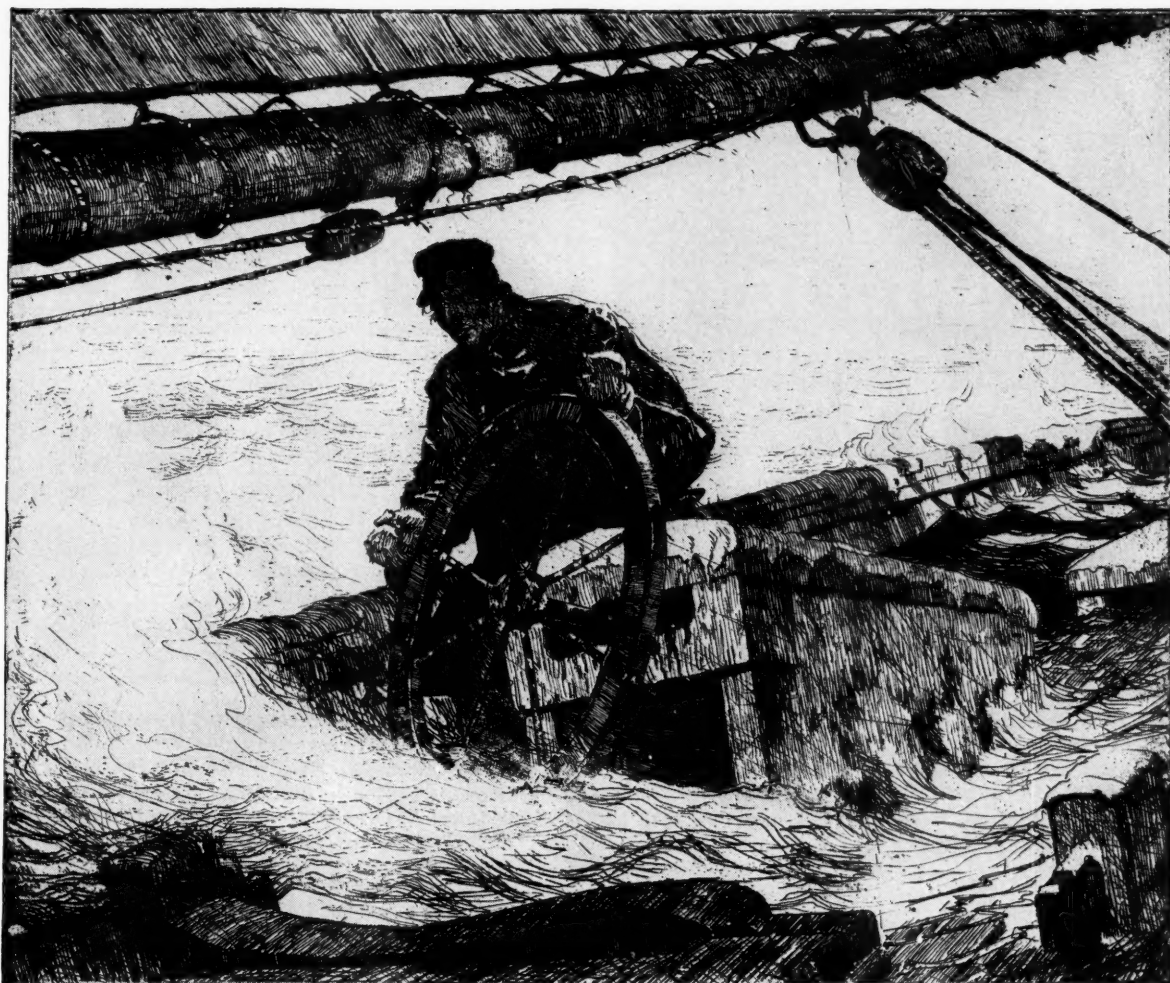
Consult the dealer in your city or write direct to the

## BALTIMORE TYPE

Executive Office and Foundry

15-17 S. FREDERICK STREET :: BALTIMORE 2, MD.





Etching by James E. Allen

## IN THE WAKE OF THE STORM

The storm center passes, yet really sea-going mariners know they can't relax their vigilance . . . all hands on deck and a sharp eye all around is *still* the order of the day until after-storm seas subside.

Quite aptly this situation fits the conditions we in the paper industry are passing through. And our actions are patterned accordingly. All hands—mills, distributors, printers, users—will keep the course agreed upon: making the most effective use of the available paper supply until business has a chance to right itself and conditions are normal once again.

Already plans are swinging into execution. War-sharpened skills are coming into full play as we at International plan with our distributors for the days and opportunities just ahead. International Paper Company, 220 East 42nd Street, New York 17, N. Y.



# \$300.00 in War Bonds for best examples of printing on **McLAURIN-JONES** GUARANTEED FLAT GUMMED PAPERS



Five years of gummed paper sample contests have proven to us that gummed paper has many uses that even we, who live with it, know nothing about. Without these contests, which bring us samples by the hundreds, we would never know about some of the unusual uses. So, with the fruitful results of the past in mind, the sixth McLaurin-Jones Gummed Paper Sample Contest has been announced.

There will be ten prizes, totaling \$300.00 in War Bonds. \$150.00 in bonds will be awarded to the five paper merchants' salesmen who send in the best printed samples of McLaurin-Jones Guaranteed Flat Gummed Papers. Five additional prizes, also totaling \$150.00 in War Bonds, go to the letterpress printers or lithographers responsible for producing the prize winning samples. First prize in each group, a \$50.00 War Bond. Other prizes, a \$25.00 War Bond each.

Send as entries any good samples printed or lithographed on McLaurin-Jones Guaranteed Flat Gummed Papers in 1944 or 1945. Those judged best from the standpoints of craftsmanship or of ideas that prompted them, will be chosen as winners. Contest closes November 26th, 1945.

## GET YOUR ENTRY BLANKS NOW

Ask your McLaurin-Jones merchant or write us for Entry Blanks to be submitted with your entries.

**McLAURIN-JONES CO.**

304 McLaurin St., Brookfield, Mass.

Offices: New York • Chicago • Los Angeles

# HELP! 3 WAYS TO MAKE NUMBERING MACHINES LAST!

- ① Inspect regularly after each run.
- ② Always keep clean and properly oiled and adjusted. Or . . .
- ③ Roberts big Service Department will recondition—any make—for you. But . . . When replacing worn-out machines, insist on ROBERTS with all these advantages: Positive-action Direct Drive; Low Plunger; large Main Spring welded steel Plunger Guide Pins; Steel Case and Staple Release for plunger; Double Wire Spring straddles the unit retaining pawl; improved Drop Cipher.



Buy Model 27 . . .  
5-Wheel, 12.

Less \$7<sup>20</sup> each  
40% net

Or Model 28 . . .  
5-Wheel, 15.

Less \$8<sup>40</sup> each  
40% net

Roman or Gothic style; forward or backward action.

**ROBERTS NUMBERING MACHINE CO.**  
694-710 Jamaica Ave. Brooklyn, N. Y.

## The Franklin Printing Catalog

- 1—Furnishes a plain guide to all the details of valuing printing.
- 2—Is reliable always. For 28 years it has served thousands of successful printers.
- 3—Helps avoid the pitfalls of error common to the pencil-and-scratch-pad method of figuring. The Catalog remembers when you forget.
- 4—Is simple yet complete and understandable.
- 5—Is constantly in the process of revision—keeping always abreast of costs and changing processes.

Test the Catalog in your own office. Send for the free trial offer.



**PORTE PUBLISHING COMPANY**

Salt Lake City 5, Utah



LET  
**SOUTHWORTH**  
HELP YOU

LET Southworth help you in making your plans for more peace-time Business and Profits. Get the increased production and lower costs made possible by SOUTHWORTH'S new improved "Graphic Arts Machines."

In the future, as in the past, SOUTHWORTH will continue its leadership in the manufacture of Graphic Arts machinery. During the entire war period our research department has kept abreast of the times and new SOUTHWORTH models will have all the latest improvements.

WRITE FOR COMPLETE INFORMATION

**SOUTHWORTH**  
**MACHINE COMPANY**

ME'S: PAPER CONDITIONERS, UNIVERSAL JOGGERS, HUMIDIFIERS, PUNCHING, CORNERING, PERFORATING MACHINES, ETC.

30B WARREN AVENUE, PORTLAND, MAINE

**Veterans and War Workers**  
**(Men and Women)**

**INVESTIGATE**

through our *free* employment bureau the many immediate and rapidly developing jobs in the printing and allied industries of New York City, one of leading graphic arts centers of the country. Steady, good paying, full time

**JOBS NOW OPEN**  
**IN NEW YORK**

offering fine opportunities in office and plant for men and women, skilled, semi-skilled, and beginners, and including administrative and selling jobs.

Tremendous peacetime printing needs in this rich and stable market back our expectation of years of full production.

Write, giving details so we can advise you as to your opportunities here. Call in person if you live in or near New York. (9:00 to 3:00 Mon.-Fri., incl.)

**NEW YORK EMPLOYING**  
**PRINTERS ASSN., INC.**

461 Eighth Ave., New York 1, N. Y., MEdition 3-1560

Take the "WORK"  
Out of Presswork

*with*



"33"

**INK CONDITIONERS**

Improve printing results on practically every job by adding "33" Ink Conditioner. It eliminates many of the technical difficulties that so easily make extra work for pressmen. You save time—customers get better printing—more profit all around.

"33" assures: 1. Increased affinity of inks for all types of stock; 2. Reduced tension between ink and paper; 3. Improved color spreading and brilliance; 4. Less tackiness; 5. Minimum crystallization; 6. Shorter wash-up time.

Economical? Definitely—YES! "33" Ink Conditioners cost little . . . They add to the bulk and weight of ink—thereby saving 15% to 30% through greater coverage. Order an 8-lb. sample (see guarantee below). Write today for the free leaflet of "To the Pressman."

**100% Guarantee**

**8 LB. TRIAL ORDER** If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho and multilith).

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami  
Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville  
Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver  
Cincinnati • Dayton • Hartford • Toronto • Montreal • Honolulu

*Central*

**COMPOUNDING COMPANY**

1715 North Damen Avenue, Chicago, Illinois

IN CANADA—LTD. CANADIAN FINE COLOR CO. LTD., TORONTO





## REDUCE metal handling costs

By eliminating the old furnace method of melting and pigging type metal the MONOMELT system—

- Reduces costs by moving type directly from kill-ot to type casting machine.
- Reduces dross loss 50% to 75%—less frequent toning of metal is necessary.
- Cuts "down" time due to metal troubles—you get more productive hours per machine.
- Because metal is kept in better balance the casting temperature can be reduced 35° to 50° assuring high quality slugs that mean easier proofing, better mats, finer press work.

with the MONOMELT system

### HERE IS HOW ONE NEWSPAPER SAVED MONEY AND TIME WITH THE MONOMELT SYSTEM

One newspaper using 17 typecasting machines threw out their obsolete furnace, saved \$1,273.68 per year in metal and handling costs alone with the MONOMELT system. They made a further saving because the efficiency of each typecasting machine was increased 10% to 25%.

Investigate MONOMELT system of type metal handling and see how it will save you money and time while improving your typecasting. Write today for detailed report of savings made with MONOMELT in a typical newspaper plant.

### MONOMELT DROSS SIFTER

● Keep your type metal cleaner with the MONOMELT Dross Sifter. Fits tightly in the end of standard dross drum, vanes in top spread dross evenly over screen for rapid, efficient sifting. Cleaner metal reduces machine troubles, improves quality of slugs. Mail your order today. Price \$25.00 f.o.b. Minneapolis.



# MONOMELT COMPANY

1611 POLK STREET NORTHEAST  
MINNEAPOLIS 13, MINNESOTA



**MORAL:**  
**DON'T MONKEY!** TON TOUGH TYMPAN is designed for uniformity . . . plus strength . . . plus precision makeready!

OTHER CENTRALINE PRINTER'S PAPERS:  
TAG, WATER REPELLENT SIGN, MANIFOLD, OFFSET, DIE WIPE AND BOND

**TON TOUGH TYMPAN**

REG. U.S. PAT. OFF.

**CENTRAL PAPER COMPANY INC.**

2456 Lakeshore Drive

Muskegon, Michigan

KEEP IN THE RACE  
WITH

## CHAMPION BLACKS

★ Champion Halftone

★ Champion Super

★ Champion Book

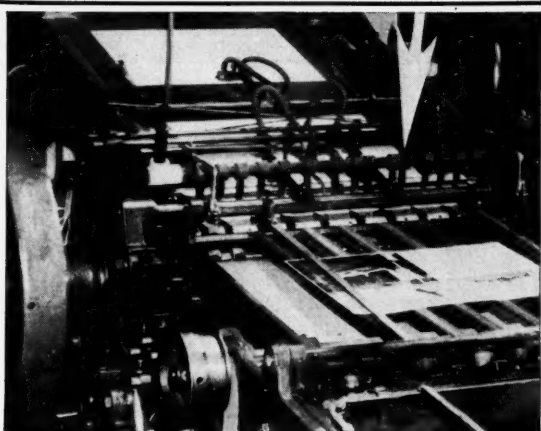
As well known in the printing trades as are the heroes of fiction and fact—our Champions are champions in fact, not fiction. Prove to yourself their dependable performance.



**Sinclair and Valentine Co.**

MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK, N. Y.

Atlanta Boston Cleveland Detroit Jacksonville Los Angeles Nashville Philadelphia  
Baltimore Charlotte Dallas Miami New Haven New Orleans San Francisco  
Birmingham Chicago Dayton Kansas City Minneapolis New York Seattle



## STATIC

is stopped on this Miller Simplex by the type RH Chapman Inductor to which the arrow points. Sheets are delivered and evenly jogged without a hitch. Saves paper, time and money.

### CHAPMAN NEUTRALIZER

**PAYS DIVIDENDS ON SMALL CYLINDER PRESSES SAME AS ON LARGE UNITS**

The World's standard CURE for STATIC. There is no just as good.

CHAPMAN ELECTRIC NEUTRALIZER CO.  
BOX 268, PORTLAND 6, MAINE

## Liquidation Sale

### WALTER ZIEGLER PRINTING CO.

RIVERSIDE, NEW JERSEY

No. 1 Pony Miehle Cylinder Press 26" x 34"  
4—13" x 19" Standard Automatic Presses  
2—No. 1 Kelly Presses 22" x 28"  
V-36 Miehle Vertical  
50" Perfecta Automatic Paper Cutter  
2—34" Seybold Automatic Cutters  
20" New Jersey Automatic Feed Gummer  
with 200' conveyor  
Chandler & Price Presses (all sizes)  
14" x 22" Thomson Die Cutter  
Iron Top Imposing Tables 31" x 41", 38" x 54",  
39" x 63"  
28" Fuchs & Lang Roughing Machine

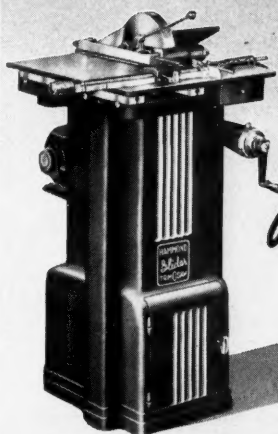
Miscellaneous: 60" Seybold Knife Grinder, Miller Saw Trimmer,  
Ferricut Punch Press, 20" Fuchs & Lang Bronzer, Model 1922  
Revolver 800 lbs. capacity, Portland Power Punching Machine,  
40" x 60" Fuchs & Lang Transfer Press, 40" x 60" Fuchs & Lang  
Grainer, Helms Rule Bender, Type Cabinets, Steel Storage  
Racks.

WRITE US FOR PARTICULARS

**NORTHERN MACHINE WORKS**  
MARSHALL & JEFFERSON STREETS  
PHILADELPHIA 22, PA.

*Hammond*  
OF KALAMAZOO

Saw the Glider  
way... maximum  
speed... maximum  
accuracy with  
greater ease. Get  
the saw with the  
ball bearing table.



HAMMOND

*Glider*  
TRIMSAW

*Hammond Machinery Builders*

1616 DOUGLAS AVE., KALAMAZOO 54, MICH.  
Eastern Branch: 71 West 23rd St., New York 10, N. Y.

# FLASH!

production of  
**NEW ERA presses**  
now **UNRESTRICTED**

(Order L-226 revoked by WPB)

Yes, restrictions on the manufacture of NEW ERA Presses no longer exist as to WPB authorization and priorities. However—there are still some obstacles to early deliveries: shortages of raw materials and manpower. These are being ironed out, and New Era's plant facilities expanded to cut down the current backlog of orders.

So—it will take time before new presses for general commercial use can be delivered. If you are considering the handling of more specialty work—it will be to your advantage to get in touch with us without delay. We will gladly advise you on the proper number of units and attachments to make up a press to meet your needs—and give your order preference according to date of receipt; after priority orders, previously received, have been filled.

For complete details of the New Era Multi-Process Press, send for Bulletin 11.

## NEW ERA

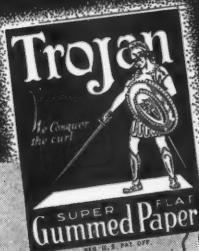
MANUFACTURING CO.

371 ELEVENTH AVENUE, PATERSON 4, NEW JERSEY

309

## FAMED for DEPENDABILITY

*the Country over!*



To assure trouble-free press feeding and distinctive label and sticker jobs, discriminating printers have for years made the use of TROJAN "Super-Flat" Gummed Papers "standard practice." TROJAN "Super-Flats" are famed the country over for their superior printing surface and freedom from curl... qualities that make label and sticker printing surprisingly free of headaches.

### THE GUMMED PRODUCTS COMPANY

OFFICES • TROY, OHIO • MILLS  
DISTRIBUTORS IN PRINCIPAL CITIES

"When you think of gummed products, think of GUMMED PRODUCTS!"

AIRPORT



## Close-fitting

Planned to avoid unequal white areas around letters. Each letter blending into the other to form a complete unit of words. No other type face is fitted as well as

## Airport Black

Series No. 702, in sizes from 14 to 72 point, for immediate delivery. 8-10-12 point available in the very near future.

CONSULT THE DEALER IN YOUR CITY OR  
WRITE DIRECT TO

*Baltimore Type*

Executive Office and Foundry  
15-17 S. Frederick Street Baltimore 2, Md.



BLACK

AN EXCLUSIVE BALTOTYPE FACE

## Talleres Mecanicos Eutenberg S. A.

(Soc. Anon.) Capital M\$N 1.500.000\*

ZEPITA ST. 3101, BUENOS AIRES,  
ARGENTINE REPUBLIC

Manufacturers of printing and general graphics machines, wish to obtain from American firms either the representation of their products or to manufacture same in our country on a royalty basis.

\*

We can furnish you with ample references from American, English, and Argentine banks and business concerns.

\* Argentine Currency

## ROSBACK

• Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

**F. P. ROSBACK COMPANY**

*Largest Perforator Factory in the World*

**BENTON HARBOR, MICHIGAN**



## THE INLAND PRINTER

Volume 115 • September, 1945 • Number 6

PUBLISHED MONTHLY BY MACLEAN-HUNTER PUBLISHING CORP.

HORACE T. HUNTER, President  
JOHN R. THOMPSON, Vice-President and Treasurer  
J. L. FRAZIER, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO 6, ILL., U. S. A.

THE INLAND PRINTER furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

### Subscription Rates

For United States and countries within postal union, including Spain, one year, \$4.00; two years, \$7.00; three years, \$10.00. Single copy, \$0.40; none free. Foreign, not included in postal union, add \$1.00 a year. Make checks or money orders (for foreign) payable to Trade Press Publishing Corporation. Foreign postage stamps not acceptable.

For Canada and Newfoundland, one year, \$4.50; two years, \$8.00; three years, \$11.50. Single copy, \$0.45. These subscriptions and remittances may be sent in Canadian funds to The Inland Printer, Terminal A, P. O. Box 100, Toronto, Ontario.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Avoid possible delay by remitting promptly.

### Foreign Subscription Agents

Fidelity Circulation Company of Canada, 210 Dundas Street West, Toronto, Canada.

S. Christensen, Box 536, Montreal, Quebec, Canada.

The Maclean Company of Great Britain, Ltd., 57 Goldsmith Avenue, Acton, London W3, England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Bureau International, P. O. Box 2218, Havana, Cuba.

Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

## for Smooth, Clean Cuts— More Cuts Between Grinds



Precision

### Paper Knives

**1 Super-Keen**—Perfected .002" concave bevel—making for extra sharpness without weakening edge.

**2 Accurate**—Less than .001" variation throughout knife length—insures smooth, clean, straight cuts.

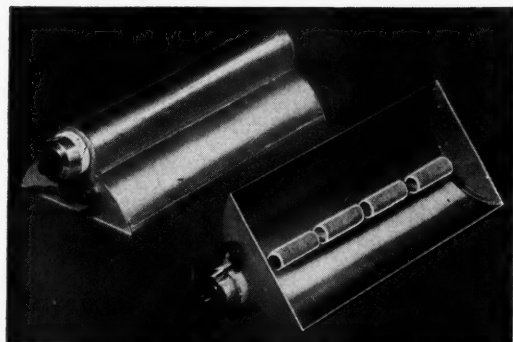
**3 Free Clearing**—Precision ground .003" concave face with .006" tapered back—eliminates binding or dragging even on deep lifts.

**4 Long-Lasting**—Special tool steel cutting edge heat-treated by a process which combines hardness with toughness—to give maximum number of cuts between grinds.

For Quotations Write

**SIMONDS WORDEN WHITE CO.**

606 Negley Place • Dayton, Ohio



FOR PRODUCTION AND PROFIT

## THE DOYLE *Open Glow* INFRARED DRYER

(THE DOYLE ELECTRIC SHEET HEATER)

For all makes of printing presses and folding machines. Dries ink quickly. Higher speeds, faster deliveries, more jobs. Saves time waiting to back up; saves slip-sheeting. No static, rapid handling; perfect jogging, less spoilage. No flames; less fire hazard, purer air... The Doyle Infrared Dryer is standard equipment on well known presses; has been used successfully for many years. Substantial, efficient, finest materials and workmanship.

GET OUR DESCRIPTIVE LITERATURE

### THE J. E. DOYLE COMPANY

MANUFACTURERS OF DOYLE VACUUM SHEET CLEANER, DOYLE'S SETSWELL COMPOUND, DOYLE'S LIQUID STATIC DESTROYER.

1224 WEST SIXTH STREET • CLEVELAND 13, OHIO

BETTER PRINTING • MORE PROFIT

## FREE!

HOW TO MAKE  
BETTER OFFSET PLATES



If you're thinking about offset, you'll want this booklet. It was prepared as a step-by-step operating manual for the platemaker, by the leading lithographic chemical house. If followed, it will give you better plates at

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LITHO CHEMICAL  
& SUPPLY CO., INC.  
63 PARK ROW, NEW YORK 7



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Litho Chemical & Supply Co., Inc., New York  
We're interested in offset. Send us your booklet, without charge or obligation.

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
Title \_\_\_\_\_

IP

# CLASSIFIED BUYERS' GUIDE

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## Want to Buy

### ROTARY MAGAZINE PRESS

**WE** WANT to buy a rotary magazine perfecting web letterpress—preferably one that will print two colors two sides of sheet, but we might be willing to buy a press that will print two colors on only one side of the sheet, or even a single-color press.

The press should be capable of delivering signatures folded to an untrimmed page size of about 5¾ inches wide by about 7½ inches high, (or even up to 8¼ inches might suit).

**OR**, it would be satisfactory if the signatures were delivered folded to about 5¾ by about 15 inches (which is 7½ inches two-deep); or else about 11½ by about 15 inches so that in the latter case one additional fold on a chopper folding machine would bring the 11½-inch dimension to 5¾ inches. The 15-inch signatures would, of course, when cut in two, be two signatures for producing a magazine in trimmed page size 5½ or 5½ inches wide by about 7¼ inches high (which is about the same size page as Reader's Digest magazine). Or, signatures anywhere within 15 and 16½ inches might be acceptable.

In answering, kindly give full specifications. Also, it would help if with your answer you stated lowest cash price.

**We also require one or more good rotary magazine pressmen**

Replies, whether by mail or by 50-word night letter telegram, should be addressed to Box S-853, c/o The Inland Printer.

## CLASSIFIED BUYERS' GUIDE

### ADVERTISING LAYOUT

#### Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE At Home

Now is the time to make your spare time pay. Increase your earning power. Mr. Young, international layout authority, offers a complete Home Study Course to help printers, advertising men, artists, etc. Learn by mail how to use sound layout principles. Receive Mr. Young's own personal criticisms. Endorsed by graduates. Easy payments. Write to Dept. O-443 for free details.

#### AMERICAN ACADEMY OF ART

Frank H. Young, Director  
25 E. Jackson Boulevard Chicago, Ill.

### BRONZING MACHINES

• MILWAUKEE BRONZERS—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

### CALENDARS AND CALENDAR PADS

• CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Webush Calendar Impgt. Co., 109 Worth St., New York, N. Y.

### ENGRAVED STATIONERY

• WEDDING INVITATIONS and other engraved stationery of fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

### EQUIPMENT WANTED

## CONTACT **Printercraft**

### IF YOU WANT TO BUY, SELL, TRADE OR BORROW

Our organization maintains a clearing house for your individual surplus machines. List them with us and we will sell them for you.

ALL NEGOTIATIONS CONFIDENTIAL

## Printercraft Representatives

277 BROADWAY, NEW YORK 7, N. Y.

REctor 2-1395

### EQUIPMENT WANTED

• CUTTING MACHINE WANTED. 50 or 60" Cutter with Automatic Clamp. Private Plant. The Schenker Company. 2301 Wabansia Avenue, Chicago 47, Ill.

• WANTED: Two Rouse Lifts for 74" Presses for cash. Neely Printing Co., 871 N. Franklin, Chicago, Ill.

• WANTED. 8-page Flat Bed Newspaper Press. Easton Publishing Company, Easton, Maryland.

### FOR SALE

## FOR SALE

- ★ Model B Cleveland Folder (25 x38) with Pile Feeder
- ★ 48" Seybold Cutter, Automatic Clamp
- ★ Style B Kelly Press (17x22) Extension Delivery
- ★ Model 8 Linotype
- ★ Model C Intertype
- ★ Hoole Numbering Machine
- ★ 14½x22 C & P Craftsman Automatic Unit

MONOTYPE CASTERS, KEYBOARDS, COMPOSITION AND DISPLAY MATS AND MOLDS. LARGE STOCK. SEND FOR NEW MONOTYPE LIST JUST OFF THE PRESS.

## Payne & Walsh CORPORATION

82 Beekman Street, New York 7, N. Y.  
Beekman 3-1791

• One Rutherford Offset Color Proving Press, size 24"x28" arranged with positive pressure for power operation including motor and control equipment. Approximately 6 years old. In excellent condition. Original cost \$2,436.00. Reasonable offer will be accepted. Louis Roesch Co., 1886 Mission Street, San Francisco 3, California.

• A Traung Hydraulic Transfer Press 52"x71" with complete equipment including electrical equipment. Approximately 8 years old. Excellent condition. Original cost \$4,500.00. Reasonable offer will be accepted. Louis Roesch Co., 1886 Mission Street, San Francisco 3, Calif.

• Bookbinders' Machinery—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

### FOR SALE (continued)

• BABCOCK two-color Rotary, sheet size 48 x 71. In excellent condition. Can be inspected in running order. The MacLean Publishing Co., 481 University Ave., Toronto, Canada.

• 2 CHANDLER AND PRICE 12 x 18 Presses with Miller feeders and motors now in operation. \$300 each. 1 Style "B" Kelly Press with extension delivery and motor. \$2,000.00. Price f.o.b. Charles Town, West Va. Box E-842, Inland Printer.

• FOR SALE: Profitable Commercial printing business in Northwest city of 10,000 population with bright post-war prospects. Box G-850.

## For Sale COTTRELL ROTARY WEB PRESS

Prints 96 pages—two colors—two sides 6¼x8¾ OR 32 pages—two colors—two sides 9½ x 12½; speed 5000 copies per hour. Cylinder circumference 50". Maximum width roll 54". D.C. electrical equipment. Prints from curved electros. Has traveling Tympan Roller and Shifting Tympan Attachment, Chapman Neutralizer Bars and Condenser. Heating elements installed on one complete inking carriage with electrical panel board for printing with quick set inks. Spiral groove plate cylinders. Press in New York. Can be seen before dismantling. Attractively priced.

WRITE OR PHONE—LO. 3-6135

## ADOLPH SAMUELS

INCORPORATED

240 W. 40th St., New York 18, N. Y.



## STITCHING WIRE

ROUND OR FLAT

The Seneca Wire & Mfg. Co., Fostoria, Ohio

## WONDERFULLY SIMPLE! TO OPERATE

Automatic Raised Printing Machines now available! Also every variety of Raised Printing Compounds. Write for Descriptive Matter.

THE EMBOSSOGRAPH PROCESS CO., INC.  
251 WILLIAM ST., NEW YORK, N. Y.

## STEWART'S EMBOSSING BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5¼x9½ inches \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER COMPANY  
309 W. Jackson Blvd., Chicago 6, Illinois

H. B.

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& COMPANY

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ACCURATE composing room tools give maximum production from every man-hour. Write for catalog of ROUSE Time-Saving equipment.

MEGILL'S  
Patent

Spring Tongue  
GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues, Reg. U.S. Pat. Office.

## Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY  
763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

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Patent

Original Steel  
GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.



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COVER**

**DISCO  
BLOTTING  
LINES**

**DISCO  
WOODGRAIN  
COVER**

**POTOMAC  
VELOUR**

## HOW MANY JOBS

will there be for returning soldiers—and for the millions of workers who will no longer be needed in war plants?

We do not know—but we do know that there will be a lot of printing jobs to be done.

Catalogues, Booklets and mailing pieces of all kinds will be needed in ever-increasing quantities as new machines, appliances and consumer products reach the production stage—and every printing job will present a problem in paper selection.

Printers who use Disco Papers will get the benefit of the present dependable quality and uniformity—and of the improved colors, textures and finishes that we will be ready to release as soon as the necessary materials are available.



**DISTRICT OF COLUMBIA PAPER MILLS, INC.**  
WASHINGTON 7, D. C.

*Classified Buyers' Guide (continued)*  
**FOR SALE (continued)**

### *Mr. Printer:*

**OUR CONSULTATION DIVISION  
INVITES YOUR PROBLEMS ON**

**Modernization • Replacements  
Disposal of Old Equipment  
Exchanges • Consolidation  
Retirement**

Many years operating as consultants to Printers equips us to serve you confidentially and expertly. Never in the graphic arts history has printing machinery brought prices such as prevail today. Never has there been a better opportunity to make important decisions.

Perhaps you have been thinking for some time of retiring. Ask us to advise you. Write freely and in confidence on any problems listed above, or others which concern printing production and equipment. You will receive prompt and helpful service.

#### **DESIRED AT PREMIUM PRICES**

Paper Cutters	2-Color Units	Offset Equipment
Miehle Units	4 Post Embossers	Bindery Equipment

#### **CURRENT OFFERINGS**

#### **PRESSES**

2 96 Page Goss Rotary Half-tone Magazine Perfecting Presses. Will deliver 15M Magazines per hour, size 8 1/2 x 11 1/4, AC Motors.

Miehle Horizontal #H999

V-45 Miehle Vertical #8941

V-36 Miehle Vertical #2460

#2 Kelly #0114

McCain Cylinder

3 Colts Armories

All sizes job presses

00 Miehle #7185

#3 Miehle #12113

#### **PAPER CUTTERS**

44" 10Z Seybold Paper Cutter

44" Hand Clamp Capital Seybold Cutter

32" 3-Y Seybold Automatic Cutter

#### **FOLDERS**

44x64 Dexter Folder with Cross Feeder

38x52 Dexter Folder, hand fed

32x44 Dexter Folder with McCain Feeder

Model OR Cleveland Folder with Pile Feeder

Model 322 Baum Fully Automatic, 22x28

#### **MISCELLANEOUS**

Christianson Gang Stitcher

44x64 U.P.M. Bronzer

Several smaller Fuch and Lang Bronzers

Schwartz Feeder for 7/0 Miehle

Cross Feeder for 6/0 Miehle

Chases, all sizes, list will be sent on request

Type Cabinets and many other items.

### **PRINTERS EXCHANGE**

*Producers of The Speedisaler*

**705 S. WELLS ST., CHICAGO 7**

*(Continued on next page)*

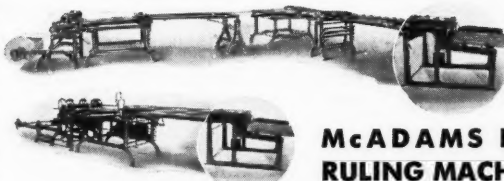
### **INSTALL McADAMS DISC RULERS FOR POSTWAR GREATER PRODUCTION**

#### **McADAMS PRODUCTS**

- Pen Ruling Machines
- Disc Ruling Machines
- Paging Machines
- Pile Feeders
- Roll Feeders

The modern McAdams models are the result of study and development by McAdams engineers . . . a development that started over a century ago. Today's models are all-metal, precision built and equipped with McAdams exclusive and patented devices created to insure accuracy, ease in operation, economy and fast speed.

Built for roll or pneumatic sheet feeding. Investigate now the many new advantages obtained only in McAdams Disc Ruling Machines



### **McADAMS DISC RULING MACHINES**

Prepare now for the postwar period

**DUAL UNITS and SINGLE UNITS**

**WRITE** FOR BULLETIN 110 CONTAINING  
INFORMATION ABOUT THE POINT SYSTEM **FREE**

**JOHN McADAMS & SONS, Inc.**

20-22 KNIGHT STREET

NORWALK, CONN., U.S.A.

ESTABLISHED 1842

**AMERICA'S ORIGINAL RULING MACHINE BUILDERS**

FOR SALE (continued)

**Rebuilt by our own**

**PRECISION MACHINISTS**

Linotypes, Models 5-14-25  
Christensen Gang Stitcher  
Miehles No. 4-4R, 2/0  
Miehle Horizontal Press  
Cleveland Folders Model B  
Baum 14x20 Automatic  
Dexter 44" Cutter  
Latham Model 104 Stitcher  
Colts two 14x22 presses

**TYPE & PRESS OF ILLINOIS**

220 SOUTH JEFFERSON  
CHICAGO 6

• **OLD ESTABLISHED** Printing and Office Supply business by owner wishing to retire from active business. With or without modern fireproof building of approximately 23,000 sq. ft. floor space. Current volume of business ranging up to \$150,000 annually, which can be more than doubled by wide awake management. Location excellent Southern State in City about \$0,000. If progressive experienced buyer has minimum of \$25,000 to invest balance could be arranged in modest monthly payments over period of years at low interest rate. Only qualified inquiries solicited. Box S-861. % The Inland Printer.

• **LINOTYPERS' CHAIRS.** New steel adjustable Linotyper's Chairs. Immediate delivery. \$11.00 f.o.b. Chicago. Turner Type Founders, 732 Sherman St., Chicago 5, Illinois.

• **FOR SALE:** Profitable Commercial printing business in Northwest city of 10,000 population with bright post-war prospects. Box G-850, % The Inland Printer.

• **SOUTHWEST** printing plant, \$30,000 gross, growing. Well equipped. Fine city, grand climate, bright future. \$12,000 down, balance terms. DIAL AGENCY, Kalamazoo 8, Michigan.

**HELP WANTED**

**Printing production man wanted**

Somewhere there is a young man who has studied printing—perhaps worked in a composing room—knows how printing forms go together—and who has a flair for typography, the knack of selecting the right type for a particular spot.

This man is eager to associate with a busy company where there is an appreciation of typographic excellence—a place where he can put his present knowledge to good use and move ahead as fast as he demonstrates his ability to do so.

One of the largest printers in upstate New York, with a long record of highly successful operation, has openings for two such men to mark up copy, order artwork and engravings, and generally to supervise the production of printed pieces from approved layout to finished job.

If you can qualify, address a letter giving your age, experience, educational background, and other pertinent information to:

BOX S-855 - THE INLAND PRINTER  
309 W. JACKSON BLVD., CHICAGO 6, ILL.

• **WANTED:** Pressman for 2-color Miller Major, Simplex, or Single Color 4" or 6" Miehle, Danner Press, Inc., 37 N. High Street, Akron, Ohio.

(Continued on next page)



**A Marvellum Cover for Every Purpose**

Three famous Marvellum Cover Papers — MARCO, MARVELLEATHER and MARVELHIDE — offer you the last word in covers for your printed material. War industries find the heavier Medium Weight makes an ideal cover for their instruction books, parts books and essential manuals. Civilian users get the Light Weight line, available in a range of five attractive colors for any end use.

Both weights offer a maximum of tough protection, ready printability and durable good looks.

Marvellum distributors have swatches of these Cover Papers for your inspection and approval. Full sheet samples for experimental use may also be obtained from your distributor. Reasonable deliveries are being made, although not so promptly as in normal times. Naturally, our first concern is to fill Uncle Sam's orders for Marvellum technical and ordnance papers. After him, you're next.

*The Marvellum Company*  
**PAPERS DISTINCTIVE • Holyoke, Mass.**

## WELCOME WORDS



"I NOW PRONOUNCE  
YOU MAN AND  
WIFE"

## Adena Halftone Offset

Yes . . . and when the job and this excellent stock are joined together, "let no man put asunder."

Adena Halftone Offset is as loyal to its trust as any blushing bridegroom . . . and just as dependable!



Save money by shipping via Miami Valley Shippers' Assn.

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS

**A BUY-WORD FOR HIGH-GRADE**

**HILLCOTHE PAPERS**

**THE HILLCOTHE PAPER CO. Chillicothe, Ohio**

Midway between enamel and an offset, it offers the advantages of both. Dull or gloss; never any mottling or muddy effects.

## Classified Buyers' Guide (continued)

### HELP WANTED (continued)

## PRESSROOM FOREMAN

Here's an opportunity with a real future

### EARN \$70 WEEKLY

We have a permanent position for a first class printer who can handle stoneman job on night shift starting at \$1.35 per hour with time and one-half over 40 hours. We specialize in better grade publication and commercial printing, including some color work. Modern plant, 80 employees, congenial working conditions (open shop). Please do not reply unless your experience and supervisory ability is such as to command the respect and cooperation of your men. If you can qualify, we offer a steady, secure future in an ideal, family-type, restricted suburban community. Sickness, accident and group insurance. Please write confidential information concerning yourself.

**THE BIRMINGHAM ECCENTRIC**  
BIRMINGHAM, MICHIGAN

• **COMBINATION** Composing Room Foreman and Plant Superintendent. Modern plant doing high-grade book-job work. Capital city, college town. Union plant. Must be able to handle men and coordinate work of departments. Will pay for results. The Franklin Press, Baton Rouge, Louisiana.

• **HAWAIIAN ISLANDS.** Leading commercial printing firm invites correspondence with topnotch journeyman pressmen (job and cylinder) and bookbinders (cutter, forwarder-finisher, ruling machine operator) who desire to take advantage of a bright stable post-war proposition. Good pay, vacations, transportation assistance. Those qualified please address Honolulu Star-Bulletin, Box 3080, Honolulu 2, Hawaii.

• **HELP WANTED.** Young man for bindery foreman in up to date commercial shop, able to run cutter, folders and perforators. Good future for a number one man. % Box 849, The Inland Printer.

• **LINOTYPE OPERATOR.** Preferably one who learned trade in trade composition house. Premium wages and steady year-round work to producer. Overtime. Small plant . . . FALES LINO-ART CO., 15 Murray Street, New York 7, New York.

• **MONOTYPE CASTER MAN:** For progressive Trade Plant in Indianapolis, Indiana. Union. Good Opportunity. WEIMER TYPESETTING CO., 102 MURPHY BUILDING.

• **ONE PRESSMAN AND ONE COMPOSITOR WANTED:** Two excellent positions open with opportunity to become partners when mutually agreeable. Year around employment in ideal California location. Correspondence held strictly confidential. Box S-860, Inland Printer.

• **OPERATORS** familiar with modern Intertype. Permanent situation for competent men. Paid vacation. The Rein Company, P. O. Box 7598, Houston 7, Texas.

(Continued on next page)

BETTER COPIES, CLEANER, FASTER

*Paragon*  
**DUPLICATOR PAPERS**



Made by the Munising Paper Company - Munising, Mich.

DUPLICATING  
COPY PAPERS FOR  
**SPIRIT**  
PROCESS

**PARAGON**  
*Liquid*

DUPLICATING  
COPY PAPERS FOR  
**GELATIN**  
PROCESS

**PARAGON "B"**  
WATERMARKED  
**PARAGON "D"**

**MASTER PAPERS**

•  
Permanent Master  
Pencil Master  
Temporary Master

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**HELP WANTED (continued)**

• **WANTED—COMPOSITOR.** Combination man for commercial shop, steady work, union, Columbia Press, Box 332, Steubenville, Ohio.

• **WANTED:** Union Pressmen for 32 page Hoe Rotary Magazine Press. Positions are for men in charge of press, folder and tension men. High wages and plenty of overtime. Also need pressman for premakeready department. Apply Mr. A. V. Paul, The Progressive Farmer, Birmingham 2, Alabama.

• **PRESSROOM FOREMAN**—Take complete charge press room, supervise operation of large single and two color Miehle presses, bronzing machines, varnishing machines. Color work only. Must be experienced and have thorough knowledge of presses and their operation and be capable of handling men. Plant located at Baltimore, Maryland. Box S-865, % The Inland Printer.

• **TYPOGRAPHERS** wanted by a progressive typographic plant in St. Louis. We need several outstanding compositors, a Monotype Keyboard operator, a Monotype Caster man and a proofreader. If you are union and looking for post-war opportunities to do the best in typography get in touch with us. Warwick Typographers, Inc., 309 North 10th Street, St. Louis 1, Missouri.

**MECHANICAL OVERLAY PROCESS**

Leading Printers and Publications  
Now Use **COLLINS**

**CHALK RELIEF OVERLAYS  
FOR ALL HALFTONE MAKEREADY**

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

**A. M. COLLINS MFG. CO.** 226 Columbia Ave., Philadelphia, Pa.

**MOTORS & CONTROL EQUIPMENT**

• **CLINE ELECTRIC MFG. CO.**, Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.

**OFFSET PRINTING FOR THE TRADE**

**Trying to Run Your Plant  
Short-Handed?**

Let Our Shop Handle The Over-Flow. We offer the complete facilities of a modern photo-offset plant (from art department to bindery) able to produce any piece from a black and white circular to a four-color process billboard—from a letterhead to a 1,000 page catalog.

Planograph-Offset will give you the profit without the worry . . . 15 to 50% can be added to our quoted price without being out of line on your estimate. We furnish a flat scale from which to quote on ordinary combination form planograph runs; we make special quotations on more complicated jobs according to specifications. We handle complete from art work, type-setting, etc., to bindery—or camera, plate, and presswork only—shipping flat to your plant for finishing.

We Protect Your Accounts—Every printer on our books will testify to the fair treatment we extend them.

FOR PRICE LIST WRITE:

**GREENLEE CO.**

TELEPHONE DIVERSEY 8400

2225 N. Lakewood Ave., Chicago 14

**PHOTOENGRAVERS' MACHINERY & SUPPL.**

• **THE DOUTHITT CORPORATION**, 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

**REPRESENTATION (SALES)**

• **SALES MANAGERS:** Texas and Louisiana are rich, potential markets for quality graphic arts product if territory is cultivated properly. Write resident of region, college graduate, 32, publicity and graphic arts experience, for exclusive sales representation. Box S-863, The Inland Printer.

(Continued on next page)

When you want to **KNOW** . . . go to an expert!



AN UNCHALLENGED AUTHORITY on the quality of paper is the man to whom you go.

**HAVE YOU NOTICED  
THIS AD OF YOURS?**

You probably have; it's running now in a lot of leading business publications. Note that it's signed by Rising Paper Company, but it talks the good sense of going first to the printer for expert advice on paper quality. This is your advertising as well as ours, and designed to build confidence in both of us. The schedule includes

U. S. NEWS • BUSINESS WEEK • SALES MANAGEMENT  
ADVERTISING & SELLING • PURCHASING • PRINTER'S INK

and, of course, in all the technical papers, too. Rising Paper Company, Housatonic, Mass.

Ask your printer . . . he **KNOWS** paper!



**Rising Papers**

PRINTING AND TECHNICAL

WASTE PAPER IS WAR MATERIAL...KEEP SAVING IT!

WHEN YOU THINK OF  
WRITING... THINK OF

# Whiting

Many great changes have taken place since the Whiting Paper Company started manufacturing ledger paper. Generations have come and have passed into eternity, yet the brand names of Whiting's Ledgers still stand as a symbol of quality. They have a national acceptance.

Whiting's Sterling Ledger is an 85% Rag content paper, and in this paper are embodied all the better qualities of good ledger paper. It has an excellent surface for printing and ruling; and it has been adopted as standard by many of the foremost printers and rulers throughout the country.



Price List Furnished on Application

## WHITING PAPER COMPANY

MILLS: HOLYOKE, MASSACHUSETTS

111 N. Canal St., Chicago 6, Ill.

10 High Street, Boston 10, Mass.

154 West 14th St., New York 11, N. Y.

619 Chestnut St., Philadelphia 5, Pa.

Classified Buyers' Guide (continued)

### PROOF PRESSES

Here  
is  
Help



Twenty-five illustrations and briefed descriptions of Vandercook Proof Presses and PRE-MAKEREADY equipment will enable you to make comparisons, and select the most logical machine for your needs. Write for booklet and full information today.



VANDERCOOK & SONS  
900 N. Kilpatrick Ave., Chicago 51, Illinois

### ROLLERS

## IT'S TIME TO

### ORDER WINTER ROLLERS

Yes... high time. Don't wait another day. Order AMERICANS now. Old King Winter can't faze them... for we've given them a special cold weather stamina that fits them for top-notch performance clear through 'till Spring. Try them. Order yours today.

### AMERICAN ROLLER CO.

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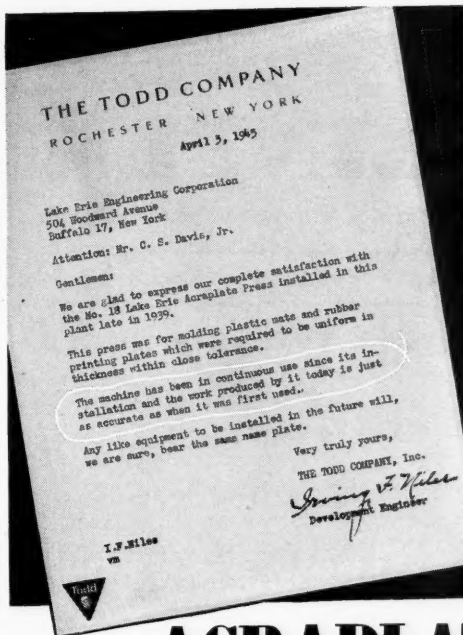
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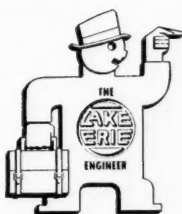
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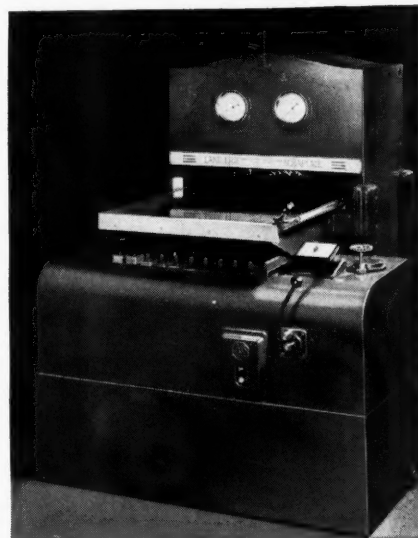
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SEPTEMBER, 1945 • VOL. 115 • NO. 6

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